

CINEMA

C A N A D A

No 81
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**SPEAKING
HERESY,
CREATING
'HEARTACHES':
SHEBIB
EXPOSES
HIMSELF**

EXPERIMENTAL FILM:
Business as (un)usual

DISTRIBUTION:
Independents getting
buried alive



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NFB NEWS



Director Doug Jackson at work with Gordon Pinsent - "Heatwave" (1975)



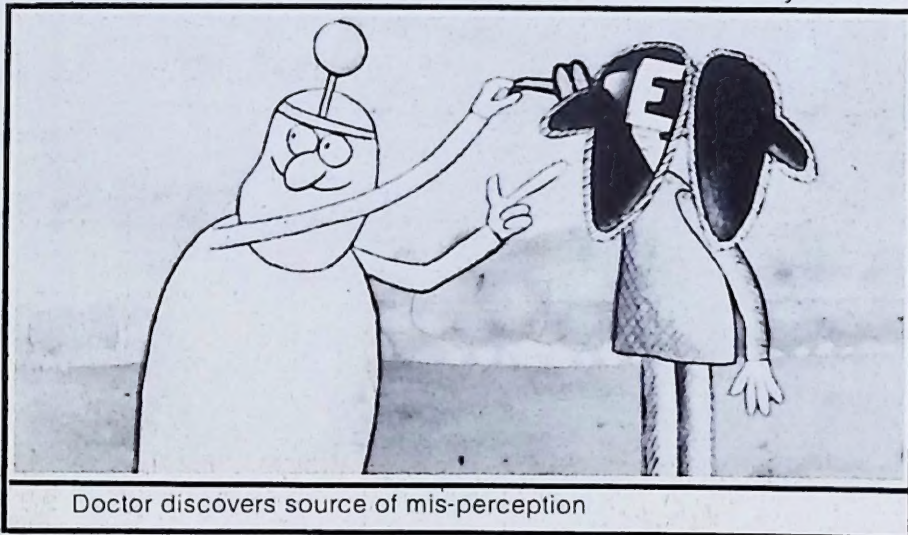
NFB filmmaker Jacques Godbout

Jackson to direct third of *Empire*

NFB filmmaker Doug Jackson will be directing two episodes of CBC/Radio-Canada's ambitious *Empire, Inc.* series made in collaboration with the National Film Board. Jackson, whose many credits include writer, director and producer, has made both documentary and fiction films and has won over 25 international awards, including an Oscar nomination and five Genies. In 1975, *The Heatwave Lasted Four Days*, starring Gordon Pinsent and Lawrence Dane, was one of the first Canadian features to be sold to American network TV. Last year his critically acclaimed *Why Men Rape* achieved one of the highest TV ratings for a documentary special. Jackson is currently developing feature co-productions for the NFB with Canadian independent producers.

"E" For Truffaut

"E", French production's latest animation short, is now playing with Truffaut's new film *The Woman Next Door* at Toronto's Fine Arts Cinema. Directed by Bretislav Pojar, "E" is one of the NFB's "hopefuls" in this year's competition for a Hollywood Oscar and for our own Genie. "E" is a political parable revolving around an alphabetical dispute.



Doctor discovers source of mis-perception

Paris Salutes Godbout

Still taking bows following the publication of his latest book, *Les têtes à Papineau*, NFB filmmaker Jacques Godbout was honored in Paris this January by a retrospective of his films. The program was organized by the Canadian embassy and held at the Centre culturel canadien. Included in Godbout's many credits are the feature films *IXE-13*, *Kid Sentiment*, *La Gammick*, and *YUL-871*. He has just com-

pleted *Distorsions*, a documentary on the information gap between the third world and "us" and has begun work on a film about the North-South "monologue" using Canada and Haiti to reflect the relationship between rich and poor countries.

New Catalogue Released

The Multi-Media Studio has just released its latest catalogue, *Learning Resource Materials*, published by the studio's distributor, McIntyre Educational Media. This edition is packed with slides and sound filmstrip titles on fine arts, famous Canadians, pioneer life, urban history and countless other subjects related to curricula from kindergarten through high school. NFB filmstrips are used in schools across Canada. Their success verifies Executive Producer Doug MacDonald's conviction that "The picture doesn't have to move to be a moving picture." The days of static filmstrips are gone.

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Industry wins one year extension Producers Council plots strategy

MONTREAL - Among the budget modifications which the Minister of Finance, Allan MacEachen, announced on December 17 was one affecting investment in feature films; he granted the industry a one year extension of the 100% capital cost allowance, moving to January 1, 1983 the date upon which his reduction of the tax shelter will become effective.

Initially, MacEachen had changed the tax incentive to a 50% CCA the first year and a 50% in the second. The abruptness of the announced change had thrown the film industry into a tail spin, threatening millions of dollars of projected production.

The budget roll-back was a two-pronged victory for the industry. First, it proved that the various sectors of the industry were capable of mounting an effective lobby, and of making themselves heard in Ottawa. Second, it gave birth to the Producers Council of Canada, an umbrella organization whose purpose is to monitor and affect those government decisions which are crucial to the industry. The PCC is the first sign of a concerted effort on the part of the various producers' organizations to speak with one voice.

The November 18 meeting of all industry organizations - French, English, national, regional, unions, guilds, professional associations and related government agencies - was the first ever of its kind to vote a unanimous recommendation (see Cinema Canada no. 80).

That meeting had been preceded by a strategy session attended by producers Stephen Roth, André Link, Harold Greenberg, Jean Lebel, Joseph Beaubien, Robin Chetwynd and executive director of the new Association of Canadian

Movie Production Companies, Martin Bockner, November 17. It was then that the producers decided that only a request for a one-year extension of the CCA could solve the crisis created by the budget, and that only the approval of this recommendation by all industry groups would carry the clout needed to lobby Ottawa effectively.

Although the Nov. 18 meeting did result in a consensus, those attending report that the representatives of government agencies were at first lukewarm to the idea of an extension, thinking it unlikely that the Minister of Finance could be convinced to modify the budget.

Joseph Beaubien told Cinema Canada that the month that followed those two meetings was one of intensive activity, and that several producers, among whom were Bill Macadam, Stephen Roth, Marty Bockner and himself, gave freely of their time to resolve the situation. "There was an esprit de corps unlike anything I had experienced before," he reported. Statistics were gathered to

prove the extent of the damage which would occur, were the budget not to be changed, and the producers asked for a meeting with representatives from both the Department of Communications and the Department of Finance.

Jack Gray, the president of ACTRA, went to Ottawa with Roth, Beaubien and director Robin Spry for the crucial meeting, and the chemistry was right. "We saw that the chap from Finance understood immediately what we were talking about, and that there was room to manoeuvre." Memos were exchanged, and the process was put into motion whereby Finance responded to the request made by the Department of Communications to allow a one-year extension.

"We came away from the meetings and the many conversations with the various people in the various departments with one conviction: that there was no one in Ottawa capable of representing our interests as well as we could

(cont. on p. 4)

The Neighbour halts due to interim snarl

MONTREAL - *The Neighbour*, the \$6 million film directed by Max Fischer and produced by Claude Léger, wrapped in the second week of December, about 2 weeks short of completion. A "blockage with the interim financing" was the cause of the premature halt, says Léger, and he reports that legal action is being contemplated if the problems don't iron themselves out.

Shooting is scheduled to begin again in February, and

the film will be completed then, Léger reports.

The public offering of the film, planned by Bell Gouinlock and Co. Ltd., did not go forward in 1981 because of the non-completion of the film. The issue will be made in early 1982, and Léger expects it to sell out quickly. Léger also reports that the public issue of *Odyssey of the Pacific* has been withdrawn because it was completed sold on a private basis.

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Beath leaves indy dist for U A

TORONTO - Linda Beath, a partner in the Toronto-based independent distribution company New Cinema Ltd., has been named director of United Artists Classics-Canada. UA classics-Canada is a newly created branch office of United Artists Classics, the highly successful art film distribution wing of MGM-United Artists. The announcement was made by Nathaniel Kwit, president of MGM-United Artists Marketing and Distribution, January 5 in New York.

United Artists Classics-Canada, like its American counterpart, will acquire, distribute, and promote films which require special marketing, such as art films, foreign language films, and documentaries. In addition to administering UAC-Canada, Beath will also be responsible for acquiring like-quality Canadian films for American distribution.

Beath, who described her new responsibilities at UAC-Canada as "four times the size of my old job", assumed her new duties January 11. Her knowledge of French and German has facilitated her assessment of foreign films in the past, and she will be going to

the Cannes and Berlin film festivals for UAC this year. Also, she is enthusiastic about UAC-Canada's potentially good effect on the Canadian market: "They (UAC) can take a film into Canada now and have someone who can accommodate the film to a Canadian market, rather than imposing the film on Canada."

Beath will remain a partner in New Cinema with John Fisher of Toronto and Films Inc., an American company connected with Fisher. "New Cinema will operate as before. If there are any changes to be made, all of us will decide," said Beath. "I don't anticipate any major changes," said Fisher, adding that he saw Beath's move as "a chance for Linda to expand her career opportunities."

While Beath remains associated with New Cinema, the anti-trust laws required that she sever her connection with the Fine Arts Theatre in Toronto, in which Beath was a partner with Paul Ennis and Bob Huber before assuming her role at UAC-Canada. Beath told *Cinema Canada* that her shares in the Fine Arts were to be put in a blind trust by her lawyer.

For contents, see page 6



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Industry effort spearheaded by producers

ACMPC pays own way as lobby effective

TORONTO - According to Martin Bockner, executive director of the Association of Canadian Movie Production Companies (ACMPC), the importance of his organization "was proven by its participation in the united industry response to the proposed changes in the capital cost allowance" in the MacEachen budget handed down November 12.

"From November 13 to the third week in December, the budget was in fact the prime reason for this organization's existence," Bockner told Cinema Canada. "If we accomplished nothing else all year, the input we were able to give, together with the other industry groups, to realize the one year transition period to the end of 1982 was enough reason for this organization to exist."

Bockner joined the ACMPC on September 13, 1981 and opened the group's Toronto office on October 1. During the four to six week orientation period that followed, Bockner said his organization was working on such possibilities as comprehensive insurance or comprehensive travel and hotel

allowances for member companies available through the organization.

These projects, said Bockner, "were dropped like a hot potato when the budget came down." Through its Toronto office, the ACMPC organized a meeting of the entire production industry on November 18 in Montreal (see Cinema Canada, No. 80).

This initial meeting provoked a little response from the government. "It became apparent," said Bockner, "that the Finance Department didn't understand the ramifications of what they were doing to the industry. Very specifically, what they didn't understand was the multi-million dollars worth of production ground to a halt. Not only did perhaps as many as 50 companies face immediate extinction, given no change, but several thousand people employed by these companies faced the same problem."

Bockner said the producers, assisted by other members of the industry, organized the collection and documentation of evidence which proved that

\$148,445,000 worth of production, already in pre-production, and \$56.6 million in interim financing had been pulled back, put on hold, or cancelled as a result of the budget. "These members documented the alarms we were sounding with facts that could not be ignored," said Bockner.

Bockner expressed the general industry sense of relief in MacEachen's rollback of the budget provisions for 1982, a budget provisions for 1982. "We can exist with the 50/50 scheme, but we couldn't conceivably exist without a twelve month transition period," he said. "The immediate item on the agenda is the best way to exist at the end of the transition period." Bockner added that ACMPC members were moving right ahead with production. "What was on hold, will now proceed. Projects which were in planning in '81 for '82, will be made."

Bockner characterized his group's relationship with the Canadian Association of Motion Picture Producers (CAMPP), the other Canadian producers'

associations which the ACMPC split from last April, as "friendly." He added: "I can't say that at the break there was or was not any animosity - I wasn't there - but assuming if there ever was any, whatever feeling of that kind which had existed was totally done away with in the common cause given the industry when the budget was handed down."

He emphasized that both groups have a place in the industry. "Our place is as a group of some of the larger, on-going production companies, who, because of their common problems in producing major motion pictures, felt an association representing like companies would serve them better. Many members of CAMPP aren't the same type of producers, in terms of on-going projects, as we are."

Bockner said the ACMPC's immediate aims were to increase membership, negotiate viable agreements with the guilds and unions, and make a greater contribution to the discussions with government concerning industry regulations.

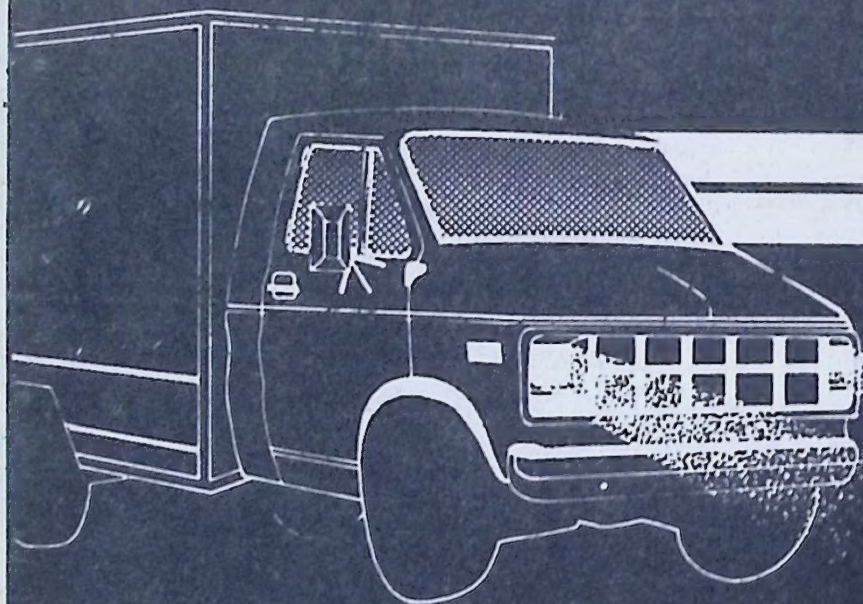
Industry wins

(cont. from p. 3)

represent them, and that we had to get organized to continue the process. We were simply the best people to do the job," concluded Beaubien.

The Producers Council of Canada will hold a meeting on January 20 in Montreal, and will be comprised of three members each from the Association des Producteurs de Films du Québec, the Canadian Film and Television Association and the Association of Canadian Motion Picture Production Companies. Not represented is the Canadian Association of Motion Picture Producers, whose members seemed to have been absent by and large from the lobbying process. "There are other producers also who are not represented, people like Peter Simpson and John Bassett who don't belong to any group," comments Beaubien.

The purpose of the PCC will be to devise an industrial strategy, and to go directly to Ottawa to defend it. "We sensed that we were working in a void, that no one wanted to close the door to the industry. The further we pushed, the further we were able to go," says Beaubien. The PCC, whose rules and regulations have yet to be written, intends to continue the push.



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Malo brings Heartaches to English Canada, big event

MONTREAL — René Malo is gearing up to give *Heartaches* his best shot, as he makes final plans for the film's launch in Toronto January 22.

The film's distribution by Les Films René Malo probably represents the first time a nationwide break has been organized by a Quebec-based company, having no offices in Toronto and usually associated with French-language films. Malo will use the services of Citadel as sub-distributor, but will make all strategy decisions himself.

"We're releasing it at the Uptown, using the smaller theatre which has 400 places. The objective is to make people line-up, to create that word-of-mouth that a film like *Heartaches* generates. To open it in four theatres simultaneously would kill it," says Malo. He is convinced that audiences react best to *Heartaches*, a bit-

tersweet comedy, if theatres are overflowing. "It's hard to laugh out loud if you're seeing a film alone in a big room," he comments, explaining why he is reluctant to allow film critics to view the film singly.

Malo's strategy is not simply to release a film but to create an event. A huge press screening, coupled with a party at the restaurant Heart to Heart is planned, and radio and television hosts will be invited as well as the usual specialized film critics. Director Don Shebib will be present as will actors Winston Reckert and David Carradine. Ceramic hearts with a band-aid will be given out to underline the theme.

"The music of the film is terrific. Going back to the days when I made records, I remixed the music and made an instrumental version for the second side, getting ready to issue a

record whose launch will coincide with the release of the film," says Malo, who has taken in hand the release of the record as well as the film.

In all, Malo commissioned three posters for the film, and tested them in shopping centers before making his final decision. Although the title, *Heartaches*, may not be ideal — it will probably be changed in the States — Malo isn't worried about it. "The title may be a bit negative, but we've counter-balanced it with the slogan, 'Can you laugh until your heartaches?' to get across the message that the film is a funny tear-jerker, and not just a sad film. Besides, although you can't get a bad film to work just because it has a good title, you can certainly get a good film to work with a bad title. Do you think *Raiders of the Lost Ark* is a good title?", he asks, rhetorically.

The film will be backed up with a heavy promotional campaign on Global Television,

and will open in the second week in the five major cities served by Global: Kitchener, London, etc. If the film plays strongly, it will continue to spread across the country.

Should the film not perform, Malo will hold on it, waiting to see how Avco Embassy plans to release it this Spring. "Avco's approach will be very different from mine. Although I think ours is the best one, it's only fair to give the film a second chance if things don't turn out well," he concludes.

Malo reports that he is working on *Heartaches* with the same enthusiasm he felt on his first film, and feels that his experience in Quebec is standing him in good stead. "In Quebec, we're used to preparing entire campaigns for the films we launch. In English Canada, most of the films come ready with the U.S. marketing campaign, and there is less need to work from the ground up." Since no U.S. deal was in place when Malo began to

work on the launch, he has been responsible for every element of the campaign. "I'm a stickler for detail, a real maniac," says Malo. It is this attention to detail which will make the difference, he feels.

Malo is president of the Quebec Association of Independent Distributors, and as such, he means to convince the government that distribution of Canadian productions must be put in the hands of independent Canadian distributors. He feels that only Canadian distributors, for whom Canada is not simply an extension of the U.S. market, can give the films the special attention which will guarantee them top revenues from the Canadian market. In this context, the successful launch of *Heartaches* takes on added importance.

Heartaches was made by Rising Star producers David Patterson, Pieter Kroonenburg and Jerry Raibourn; executive producers were Nicole Boisivert and Joseph Beaubien.

Atlantic City bows in Montreal day and date, French/English

MONTREAL — Thanks to the Institut québécois du cinéma, independent distributor Maurice Attias at Ciné 360 will have a crack at the release of the French version of *Atlantic City* at the same time as Paramount releases the English version for its first run in Quebec.

"The IQC had a role in the interim financing, and insisted that the English version of the film not be released before the French version," explained Attias. Although the IQC ruling did not specify that an independent distributor get the film, Paramount only has the English rights in Canada. Since the French version was not ready for the North American release last Spring, Quebec will get its first taste of the critically acclaimed film in January, when Ciné 360 and Paramount will open the two versions simultaneously.

"There has been no effort to coordinate the releases, expect to divide up the advertising territory," relates Attias, who spoke once to the Paramount general manager Robert Lightstone. "We agreed that they would advertise in the Gazette while I took La Presse, and that they would stick to the English television stations while I covered the French," he says.

Although no government agency seems interested in the situation, *Atlantic City* presents the first-ever occasion to measure the effectiveness of two differing campaigns within the same territory.

"I took a look at the North American campaign, and im-

mediately changed the ad. It might work well in the States, but not in Quebec. I also redid the television ads to better suit the Quebecois market," Attias reports. Ciné 360 will spend between \$15,000 and \$20,000 to launch the French version of the film, and Attias thinks there is no way he can measure the overall impact his campaign will have on the attendance in the theatres. "There will be the 'cinophiles' who will see my ad and who will prefer to go to see the English version, released by Paramount, because it is the original version. Outside of Montreal, however, Paramount will make little difference because of the limited market for English films."

Canadian-French co-production *Atlantic City* won four National Society of Film Critics awards, including best picture; it was announced at their annual meeting in New York in early January.

Director Louis Malle was the critics' selection as the year's best director, while Burt Lancaster, whose performance as an aging, small-time hood was passed over in favour of Jack Lemmon at last year's Genie Awards, was chosen best actor. As well, writer John Guare's script was voted the year's best screenplay.

The NFSC awards add to the long list of credits *Atlantic City* has received, including sharing the top prize at the 1980 Venice Film Festival. The Los Angeles Film Critics voted the film best

(cont. on p. 37)

PATHFINDING

Many Canadian producers have been hindered by limited professional contacts outside our borders and they may have missed out on market opportunities that were out of their sights.

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No. 81 - February 1982

CAMPP takes exception

On Page 25 of issue No. 80 of Cinema Canada, you credit the Canadian Association of Motion Picture Producers, along with the distributors and the CFDC with the disbanding of the Canadian Film Awards Committee and the formation of the Academy of Canadian Cinema.

The decision to restructure the annual awards was as much the decision of the other C.F.A. members as it was that of the three groups named. The CAMPP members may have speeded up the decision by their joint refusal to submit their films to the existing awards format, but all agreed that the system needed revision.

While it is true that promotion has an effect on the number of Academy members attending a screening of a film in competition, that by itself won't ensure victory. But it does encourage members of the industry to view each others work and to discover the hidden talents on display that previously were only seen by the international jury. The glitter has also ensured the television coverage that in time will be seen as having been a key element in Canadian acceptance of Canadian films as entertainment not just culture for the few.

With respect to the disbanding of the CFDC advisory board, I must again challenge your presentation. The CFDC meets with many groups including our Association. What seems to have changed is that these meetings are no longer the mass forums for groups to challenge another's right to be present and no longer are they simply meetings with Elected or paid officials of a specific organisation.

A recent meeting attended by two CAMPP officers had representatives from writing, performing and TV production segments discussing an area of concern to the CFDC. But producers are a key to the development of the industry and must be permitted to aid in the restructuring from the very beginning.

Again there is an implication that Canadian Culture will suffer as a result. Both CAMPP and the CFDC are just as concerned about Canadian films as we were before the boom. We have a history of working with many groups to maintain Canadian integrity and, particularly, to limit the use of Canadian financing by non-resident producers that cannot know and usually haven't the time to discover the wonderful creative talent that Canadian producers have grown up with.

There will always be an individual or two in an elected or appointed position that appears not to share the same goals as the readers for whom you speak. Indeed they often find themselves at odds with their own organisations. It is therefore a little unfair to condemn the entire organisation for a policy that may have been abandoned with the departure of the individual.

Any country whose cost of production is the same as Canada's while its population is 1/10th that of the United States, is going to have difficulty identifying and supporting indigenous production. Canadians must either pay ten times the price to view or cut their budgets by 90% to compete fairly with invading cultures.

Lets hope that solutions will present

themselves during 1982 and that we will all be smart enough to recognise them for what they are.

Samuel Jephcott
Canadian Association
of Motion Picture Producers

To set the record straight :

• Once upon a time, the Canadian Film Awards held its competitive screenings at the St. Lawrence Centre in Toronto. Entry was free, so interested industry members as well as the public and the international jury could see the films. Plans were in the making to circulate the winning films to the major cities in Canada.

• Television coverage of the Awards began two years before the Academy was founded.

• Under the presidency of David Perlmutter, CAMPP wrote a letter to the CFDC, withdrawing from membership in the advisory committee. This letter heralded the eventual dissolution of that committee as a formal entity. Ed.

Make no mistake !

I'm disturbed by the similarity between the name Zale Daniel and my own name, Zale Dalen. The opinion Mr. Daniel expressed in "Letters" of issue number 79 could not be further from my own.

As the director of *The Hounds of Notre Dame*, I worked with Tom Peacock for six weeks of shooting, under conditions which ranged from uncomfortable to excruciating. Anybody who thinks Tom isn't an actor simply doesn't know what he's talking about.

Tom is not a "school teacher". He's a resident in the drama department of the University of Alberta with a full schedule on the legitimate stage. And if he was a school teacher, so what? How many "professional" actors drive cabs or wait tables between gigs? Ninety percent? Ninety-nine percent? Does that define them as waiters or cab drivers, thus making them ineligible for awards?

It seems to me that Mr. Daniel's real complaint is that Tom Peacock has managed to find a bit of stability and financial security in his profession. Yes, and glory and respect as well. It seems to me that his letter was motivated by petty jealousy.

Perhaps I should change my name.

Zalé R. Dalen ●

Great asset

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Your staff have been most helpful and have made the preparation of information quite easy... we do appreciate their professional manner.

Best wishes for your continued success.

Linda Mote ●

Canadian Film Casting Services

Cover : Rita (Margot Kidder) takes a moment out, reflecting on life's heartaches and her own next move. For an interview with the director of *Heartaches*, Don Shebib, see pages 18-21. Producer David Patterson shares a few thoughts on pages 21 and 30. Photo : Robert McEwan.

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CINEMA

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SHOOT ALBERTA

by Linda Kupecek

CALGARY - The Ermineskin Indian Band of Hobbema, Alberta, is financing an \$8 million feature based on the life of Billy Mills, the Oglala Sioux who won the Gold Medal in the 10,000 metre run at the Tokyo Olympiad. The film, viewed by the Band as "an inspiration for Indian youth" will shoot in Southern Alberta and Japan in the spring and summer of 1982.

Ira Englander of Englander Productions (Culver City, California) will produce *Indian*, the first feature for a company known for the production of documentary films. "In the past, movies about Indians, even when positive, become showcases for the noble warrior. We are going to tell a contemporary story about a man who defied the odds," said Englander. Screenplay is by Shirl Hendryx (*Welcome to our Night, The Terror at Blakesville*).

Billy Mills was not only the first American Indian, but also the first American, to win a Gold Medal in the 10,000 metre run. "We show a man who above all strives for personal dignity. This film is about winning, both on and off the athletic field," according to Englander.

CBC radio drama will expand into more regional production, according to Susan Rubes, head of Drama Programming. Rubes was in Calgary in conjunction with a marathon production session November 11th - 18th, which will result in new radio dramas for future broadcast.

The ten day Calgary session will produce seven 15-minute dramas, and two 30-minute dramas, as will a similar session in Montreal.

Actors, writers, technicians and directors from CBC's western Canadian centres participated under the guidance of Betty Davies (Senior Radio Drama Producer, BBC) and

Marsail MacCuish (Senior Technician, Radio Drama, CBC).

Rubes says the CBC wants to expand the existing pool of writers, and build a wider use of actors and new producers. "Without those three elements, there can be no expansion." To facilitate the script expansion in the West, Ruth Fraser has been hired as the western editor. The next step in this session, according to Rubes: "First, we hear them and hope they are good, then air them in January, February, and March".

In addition to the two current radio drama series (*Sunday Matinee* and *Nightfall*) Rubes plans the following: another half-hour; a five-minute syndicated soap; a 15-minute series; and a mini-series. She hopes to produce more shows from different parts of the country. "The regions want to hear themselves represented on the air," she says, adding that this will create a good decentralization of work. She wants "more shows, better, and faster," and hopes to double the number of hours currently allotted to drama. She is also attempting to negotiate "repeat" times with ACTRA, in order to service the audience who may have missed the first broadcast, by repeating a show within three days.

Rubes anticipates 30 new writers and six new producers from the training program, and anticipates an advertising campaign in June for "a lot of dramas in the can that nobody's heard yet."

How does one write a good radio script?... According to Rubes, there are three considerations: 1) a good relevant story with a beginning, middle and end 2) the dramatization of familiar material as a starting point ("The audience likes the familiar") and 3) visualization rather than verbalization. ("In radio, there are no physical

barriers, you can do anything, move anywhere."

"If you like writing dialogue and are facile, you will catch on very quickly," predicts Rubes, adding that radio is now seen by many writers as a good livelihood.

Regarding radio performers, she comments that the radio actor must be "truer" than in any other medium, except perhaps film. "In film, you communicate through the eyes... in radio, through the voice and pauses."

Rubes anticipates more actors in the regions working through the expanded program, and sees people shifting from one part of the country to another, as work opportunities vary.

Calgary has chosen for the western base for the training program because "There is a good studio here, the radio director (Ted North) was very supportive, and... there is a lot of talent here."

Reed Communications into adventure and religion in '82

EDMONTON - Reed Communications has gone through a major house-cleaning as it gears up for its 1982 production schedule, reports president Donald W. Reed. Some 51 production staff were laid off on January 8; 38 of those reapplied for their old jobs and 36 were rehired. "I was angry that we had to do that, but we wanted maximum quality and efficiency, and needed to put our house in order."

Reed has just closed its third public offering in as many years, selling \$15 million in units for its Travel Library of 400 programs. All four western provinces were used for the sale. A fourth prospectus for the Medical Library, also pegged at \$15 million, has been withdrawn.

In addition to updating its Career Service, Leisure, and Travel Libraries, Reed is busy producing a \$20 million Adventure Library of 300 programs

and two docu-dramas. "The latter is just a polite word for a feature film," comments Reed. Also in the works is a 5,000 program Religious Library, and the sky seems to be the limit.

"There could be ten companies like ours in Canada. The market for video software seems limitless. Yet, we go to the video-markets at Cannes, New Orleans, Germany, and were the only Canadians there. More people should be out there selling," concluded Reed.

Reed's philosophy is that one counts on producing top quality programming; that it is the packaging and the marketing which makes the difference. For the moment, Reed Communications is moving full steam ahead on all fronts.

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RSL makes Scandale on q. t.

MONTREAL - R.S.L. has almost finished shooting *Scandale* in Montreal, a "comedy with a little bit of sex," pegged at under a million dollars by Stephen Roth, producer.

"It's just a little film we're financing ourselves. We really want it out and in the theatres before anyone knows about it," he continues. Director George Mihalka (*Pinball Summer, My Bloody Valentine*) is helming the pic, whose story is distantly related to the recent episode in Quebec wherein technicians at the National Assembly were accused of having used the

video systems at the assembly to make pornographic films.

R.S.L. still plans to make *Ladies Night* with Sidney Furey later this year. The film, a "sexy Saturday Night Fever" is set in a milieu of male strippers. The pre-production on the film had been temporarily suspended when the initial federal budget seemed to change the rules for production in Canada.

Mordecai Richler has also readied a script for R.S.L. from his book "Joshua Then and Now" which Roth hopes to see in production this year.

Solnicki makes plans without David

TORONTO – Victor Solnicki is alive and well and still actively involved in the Canadian film industry, even though Filmplan International has ceased production and former partner Pierre David has set up his own operation, Mutual Productions U.S.A., in Los Angeles.

"Filmplan will continue to administer and distribute all the films it has made," Solnicki told *Cinema Canada*. "My organization and Pierre's will continue to work together, but on a non-exclusive arrangement. Pierre will continue with production and film sales, and I will continue working with my company (Jillian Film and Investment Corporation)."

Both Solnicki and David remain joint shareholders in Filmplan, whose Montreal office remains open to administer its films (*Dirty Tricks*, *Hog Wild*, *Scanners*, *Gas*, *Visiting Hours* – formerly *The Fright* – *The Funny Farm*, *Dreamworld*, and *Videodrome*). While David

is in Los Angeles, Solnicki plans to remain in Toronto. "We both came to the realization that we needed a presence in L.A., which is the largest market in the world," said Solnicki. "I want to do certain kinds of films, so does Pierre, and occasionally our interests will meet."

Solnicki termed his relationship with David "excellent. I still think Pierre is the best marketing person Canada has ever produced."

Solnicki said Jillian has several projects in negotiation for 1982, including a large-budget feature film based on an international best-seller, a series of dramas in the \$2.5 million range aimed at the pay-TV market, and a Canadian content television series suitable for an international sale.

Solnicki was pleased with *Videodrome*, one of two 1981 Filmplan productions, which he said came in on time and on budget. "We made the picture

we set out to do," said Solnicki, adding the film's distributor, Universal, has set the film's North American release date for August 7. He said the other 1981 production, *Dreamworld*, currently in post-production, should be completed in June or July. An agreement for the film's merchandising and ancillary rights has been signed with Fox, but so far no distribution deal has been made.

Solnicki also told *Cinema Canada* that two 1980 Filmplan productions had changed titles and should be released in 1982. *The Fright*, a horror film directed by Jean-Claude Lord, has become *Visiting Hours*, and will be released in March by Twentieth Century-Fox. The Ron Clark comedy *Comics* has reverted to its original title, *The Funny Farm*, whose release date Solnicki expects to be announced sometime in February.

Quicky sex thriller in Toronto

TORONTO – Filmmakers Anthony Kramreither and Paul Lynch, who earlier in the year had combined as a producer-director team on the \$2 million horror film *Humungus*, again collaborated in early December as executive producers on *Community Standards*, a low budget, non-union, deferred salary agreement production, which hurried before the cameras and completed principal photography before December 31.

Lynch described the film, which is now in post-production at Quinn Labs in Toronto, as "A sex thriller... with lots of good effects, sex, violence, nudity. A terrifically solid commercial product." While he admitted the film was in pre-production for just three weeks, he emphasized that he had been developing the script, along with screenwriter John Sheppard, for over a year.

The non-union crew signed salary deferral agreements "across the board," according to Lynch, including the executive producers, producer Ray Sager, director Don McBrearty, d.o.p. Dan Hainey, and production manager Robert Wertheimer. Lynch called the work by his crew "superb. It's a well-made feature film." Asked if he would continue to work with non-union crews in the future, Lynch answered, "If the same people were available, I'd use them again and again."

The cast, who were represented by ACTRA and paid by

the production, included Lawrence S. Day, Lora Staley, Michael Ironside, Lenore Zann, Claudia Udy, and Tom Harvey. In a cameo role was Paul Bradley, who starred in Don Shebib's *Goin' Down the Road*, whose re-appearance before the cameras in a Canadian feature pleased Lynch. "He's an actor we should see more of," he said.

Community Standards is being produced by Mano Films Ltd., and completed an 18-day shooting schedule in December on a budget described by Lynch as "under \$1 million." Lynch said he expects the film to be completed by April 15.

Meanwhile, Anthony Kramreither told *Cinema Canada* he has another project in preparation to begin shooting in May, *Backstretch*, a feature on horse racing, from a script by Kevin Brody.

Montreal Super 8 fest

MONTREAL – The Third Quebec International Super 8 Film Festival will take place in Montreal from Feb. 24 – Feb. 27. It is organized by the Association pour le Jeune Cinéma Québécois and is open to all Super 8 productions. Registration is free for members of the Association, and costs \$5 for non-members. Deadline is Feb. 1. For more information write to the association at 1415 Jarry St. East, Montreal, H2E 2Z7.

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Foster and Lehman into packaging with ICF

TORONTO – International Cinema Funding Inc., a new motion picture production company, is concerned with the development of "production packages" in the leisure time industry as well as the overseeing of subsequent production and marketing of products. The company will act as the general partner in limited partnerships set up to develop packages for specific entertainment projects which will be sold to companies organized for the actual production of the properties. The company is technically a renaming of The Lujon Corporation, formed in

1979 to handle the mutual production interests of John Foster and Lewis Lehman, renamed to better reflect their new direction in the entertainment industry.

The principals of International Cinema Funding Inc. are John Foster, president; Lewis Lehman, executive vice-president in charge of production activities; and Ted Averbook, secretary-treasurer.

The company, operational since October, 1981, is currently packaging a feature film, *The Brothers*, based on an original screenplay by Lewis Lehman scheduled for production in

1982. *The Brothers* is a dramatization of events which led to the collapse of a stately mansion on upper Fifth Avenue in New York City in 1947.

International Cinema Funding Inc. has several other feature film properties at various stages of development including a country music odyssey/adventure, *Truly* (a Truckstop Princess); an international caper, *The Affairs of the Bikini Widow* (a tale of innocence abroad); and two comedy films set in Toronto, *The Invasion of the Transvestites*, and *Free Domination*.

Wayne & Shuster sales top 1 M

TORONTO – With the recent sale of 26 programs to the Independent Television Network (ITV) in Great Britain, foreign sales of the CBC's Wayne & Shuster comedy series, re-edited and re-packaged into 30-minute segments, have surpassed \$1,000,000, the CBC announced in early January.

Eighty half-hour episodes, compiled from the comedy team's 14-year output of CBC specials, were put on the foreign sales market in the spring of 1980. Since then, the package has been sold to 12 countries, including 23 American markets, ranking the package second to *The Music of Man* in total gross sales, according to

the CBC's 1980-1981 Annual Report.

The Wayne & Shuster package also required a special arrangement concerning the payment of royalties, since no existing residual agreement covered the series' unique format, which combines footage recorded perhaps as long as 14 years ago with more recent material. Dennis O'Neill of CBC Enterprises said deals were negotiated specifically for this series with both ACTRA and the AFM, the performers' and musicians' unions, for a two year run world-wide on both conventional broadcast and cable signals. O'Neill added that sales of the series had earned the unions \$400,000.

Porky to bow in March

TORONTO – *Porky's*, which according to Twentieth Century-Fox has just completed "the most successful test engagement" in company history, will open nationwide in Canada March 19 with distribution being handled by a first-ever joint partnership between Twentieth Century-Fox Canada and Astral Films.

A Fox-Melvin Simon-Astral Bellevue Pathe production, the film will be distributed in the United States by Fox. Astral usually sub-distributes Fox films in Canada, but according to Astral's Shelly Schaeffer, the mutual production investment by Fox and Astral required a joint release deal for Canada. "It's actually worked out better," said Schaeffer, "since we work with the same people and the same theatres. It's been to both our advantages."

Porky's is directed by Bob Clark and stars Scott Colomby, Kim Catrall, and Susan Clark.

world sales of the film. Alex Massis and Red Silverstein will also handle *Ticket to Heaven*, *Running* and *Coup d'Etat*.

Crunchre-edit hurts

TORONTO – *Crunch*, Astral Bellevue Pathe's \$2.5 million football comedy filmed in Montreal in 1979, has been picked up by independent American distributor Summa Vista. Directed by Mark Warren, and starring John Vernon, Norman Fell, and Robert Forster, the film was re-edited and re-titled *The Kinky Coaches And The Pom-Pom Pussycats*, yet still encountered limited success with American audiences.

An official at Astral Films, which holds the film's Canadian distribution rights, said the company had no plans to distribute the film theatrically in Canada, but did not rule out a sale to television. The official also said the film's Canadian title would remain *Crunch*.

Astral picks up 3 Cdn

TORONTO – To date, of the three Canadian feature films picked up for distribution by Astral Films in December – *Head On*, *By Design*, and *Humungus* – only *Humungus* has a release date, Astral's Shelley Schaeffer told *Cinema Canada*. Schaeffer said *Humungus*, a \$2 million horror film produced

by Anthony Kramreither and Mickey Stevenson, directed by Paul Lynch, and filmed in Toronto last summer, would have an April release co-ordinated with an American release by Avco-Embassy. Schaeffer also confirmed that both *Head On* and *By Design* were completed and said release dates for each film would be announced sometime this spring.

Fox Cdagets Melanie

TORONTO – *Melanie*, a Simcom Ltd. production, which according to producer Richard Simpson "tested extremely well in

its U.S. markets," has been picked up for Canadian distribution by Twentieth Century-Fox Canada, marking the first time Fox has picked up a Canadian film for distribution on its native soil. Avco Embassy holds the film's American distribution rights. Directed by Rex Bromfield, and starring Glynnis O'Connor, Burton Cummings, and Paul Sorvino, the film is scheduled to begin its Canadian theatrical release February 12.

Make way for Banff

BANFF – The Banff Television Festival will run next summer, from August 15-21.

Quest for fest benefit

MONTREAL – *Quest for Fire*, now receiving enthusiastic reviews in France after its pre-Christmas opening, will have its North American premiere in Montreal Feb. 10. It will be screened then as part of a benefit for the World Film Festival of Montreal, with tickets going at \$100 a head.

The Canadian-French co-production was directed by Jean-Jacques Annaud, and produced by I.C.C.'s John Kemeny and Denis Héroux.

Harry Tracy to Manila

MONTREAL – Ronald I. Cohen's production *Harry Tracy* will be Canada's official entry in the Manila International Film Festival, reports IMC+Isram and Silverstein International who have contracted for the

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PHILIPPE GARCIA, président

Premiere wants to put an end to old grievances

The pay-TV hearings, held by the Canadian Radio-television and Telecommunications Commission in October 1981, were carried live by the cable companies, and generated an unprecedented amount of media coverage. In November, Cinema Canada published extracts from the verbal presentations by First Choice and Performance. In December/January, Astra-Tel and Telecanada outlined their strategies. In this issue, Moses Znaimer speaks for the Premiere application while Edgar A. Cowan and G. Hamilton Southam plead the case for Lively Arts Market Builders, Inc.

Let's begin, with the tension between the National Model that we espouse and the ideology of Regionalism as it has been forcefully argued before you by others and let me try to connect that tension in turn to the very different kinds of Broadcast System that flow from each.

What is Regionalism anyway? Is it a state of mind? Or is it an address? Does the word speak to a tangible philosophy of content or can it sometimes be a cover for a policy of economic advantage? Maybe I should say economic redress... and maybe we can all agree that there is a real need for that redress - but even if that were so, then I say let's call it by its name and let's stop pretending that there is some nobility of the Alberta spirit which is expressed when, it's Englebert Humperdink in front; Jack Jones in front; Jose Feliciano and Bernadette Peters in front; and the Edmonton Symphony in back.

It is our thesis that if a Regional had come along and applied for a National license and had advanced as one of its unique values precisely the fact that it was domicile in Calgary or Vancouver or Halifax and not in Toronto or Montreal... it is our thesis that such an application would have had significant appeal, in today's political climate.

But such an application has not manifested itself; and why not? Because Regionals who confronted the business of doing business in the less populous Provinces found the dollar potential less than bright... because no-one could pursue an analysis very far in Quebec without confronting the often funny, the sometimes exasperating, but the ultimately rewarding problem of finding room in this new medium for the full expression of our country's basic constitutional French dimension. (It costs not only considerable millions... but more than money, and beyond money, it costs a serious personal commitment to painstakingly work out who does what and where and when and to what degree; and just how do you keep two separate language

channels functioning as a single service, a single company.)

Let's be frank: It's hard work... it's simply easier and therefore better business to take the cream right off the top of the well-to-do English Provinces; how about the one in the centre, the one with the old muscle? And how about the one out West, that one with the new clout? They make for a pretty interesting combination. A powerful axis. One that conveniently leaves all the messy servicing of the other language or of the other less lucrative territories to somebody else.

Would someone please explain to me how Regional cultures can be said to get their fullest, most legitimate expression from an approach to licensing that undeniably, as of this date, yields no application for Regional service to Saskatchewan; no application for Regional service to Manitoba; no application full Regional service to Newfoundland and no application for Regional service to Quebec.

By way of distinction, we at Premiere advance a different theory of Regionalism; one that we think the country can really use at this time. It is based, as is our application overall, on the theme of Rapprochement. On the theme of many forces pulling together.

(We think Regionalism need not be the separatism of old grievances. We profess that it can be an approach that leads to meaningful exchange through a centre whose understanding of itself is precisely that it is no less than the sum of its component parts, and more.)

The theory of Regionalism that Premiere stands for is the one that we know the Canadian Independent Production Industry wants and desperately needs; and it is also the one that we predict the Canadian people as a whole will prefer and most benefit from.

What Premiere is interested in is the discovery and expression of a consensus that includes, that *must* include the idea of this whole thing we call Canada; as well as the joyful acceptance of the plurality of geographic and ethnic and religious backgrounds inherent

in our population. In short, as far as pay-TV is concerned, healthy Regionalism; What we would call "positive Regionalism" can be honourably expressed as widely-based, independent production plus access: believable, fair-minded and constant access. (To turn this sentiment into real action, we have in Premiere a concrete program for the support of Regional expression, about which I hope you will ask us further detailed questions).

The line that connects these dramatically different approaches to Regionalism to the paramount objective which this Commission has set for itself; namely that the advent of Pay Television yield fresh quality Canadian programming from independent sources is the line that faces squarely the distinction between a production-oriented system and an exhibition-oriented one.

Here's proof: consider the position of the typical Torontonian. On any given day, it is this person's inalienable right as a Canadian citizen to see M*A*S*H three times. Were that same viewer living in the underprivileged American cities of New York or Los Angeles he or she would be able to get their "Mash-fix" only once a day.

In short, what we have today on Canadian conventional television is an immensely diversified, array of channels, many of them American. But the largest part of them are local and Regional and they too feature a great deal of American programming. It is a handsome system, rich in choices; clearly and dramatically weighted to exhibition.

Do consumers buy such a system? Yes! They sure do. Will consumers buy a parallel to such a system in Pay? Yes, they will: we have Mr. Meekison's assurances based on his U.S. experiences that they will eat it up. But will an exhibition-oriented Pay system be, as the Broadcasting Act will have it, "predominantly Canadian in character"? I don't think it would be any more so, or could be any more so than the conventional TV system that's already in place.

You see, Canadian stations are all based more or less on the same strategy of deploying money made relatively cheap imported U.S. programs, to create Canadian ones. But with the licensing of one buyer too many in the Ontario heartland in 1974, the buyer's market for U.S. goods disappeared and became a seller's one; and next to OPEC oil few other commodities have enjoyed so dramatic an escalation in price. Since the budget for Canadian pro-

gramming is widely understood as the inevitable "what's left over" after the fixed costs of U.S. product and overhead and return on risk capital are met; Canadians in the name of choice have paradoxically denied themselves the one choice you would think would come first. Structurally, our champagne taste for extreme program variety has beggared our beer budget for domestic material to feed it. (To stretch the metaphor the result is that many people complain of dying of spiritual cultural malnutrition, even as we gorge ourselves on tasty American snacks.)

Now to make the connection between what is undeniably true on conventional TV with what might become true on premium TV I need a theory and a maxim. My maxim is that those who ignore history are frequently forced to relive it; and my theory - about which I would really appreciate your frank comments - is that rather than being on the threshold of something new, we are possibly in danger of recreating something old.

Dr. Meisel, you yourself reflected on this sense of déjà vu when you asked whether a universal approach might not be the CBC of Pay. (Other questions touched on indistinct management, programming by committee, and schizophrenia about foreign product). Now my question to you is, why stop? If Universal is the "CBC of Pay" then maybe a Confederation of Regionals as some applicants would have it, is the "CTV of Pay"? And even if we acknowledge that the CTV is a first class importer and marketer American entertainment and Canadian information. We would be hard-pressed to show much co-ordinated effort in production of production of projects of scale, such as drama - even after twenty years.

Plunging on in this vein, I come to the Alberta or the Ontario applications; or, worse yet, the Albertario combinations. If there is a CBC of Pay and a CTV of Pay then these must be, of course, the "Globals of Pay"; Enough said.

Well, if there is any vitality to this theory, then it follows that all these particular scenarios represent not new ideas but old ideas - as is the idea that a pay-TV system could be controlled 100% by an already licensed broadcast group - as indeed would have been the idea of a pay-TV system controlled 100% by the cable industry.

What is new, and difficult - and I suggest to you the fact that it's difficult is pretty good proof that it's new - is our

apparently "radical" idea that you can and should get past old sectarian enmities within the Broadcast system; and that, in any case, there may be no alternative left for overcoming the enormous obstacles to the smooth introduction of this new industry.

I'm referring, to what is generally held to be the weakness in our application: cable equity participation. The minority share position held in Premiere by approximately a dozen and a half separate or grouped cable companies.

This negative reflex seems to have its origin less in reasoned argument than in the fact that quite a lot of people inside our business just don't like cable for this historic reason or that. But they refuse to confront our proposition that this surprising willingness by leading elements of a powerful industry, to accept a fragmented and restricted minority position in someone else's deal; my deal, our deal, signals exactly the kind of progressive involvement in the Broadcast System that these same people have been calling for all along.

This baffles me. It confirms my impression that there's still a fantasy afoot that introducing Pay Television to Canada is going to be easy.

Well, as an eight year veteran of this debate I am obliged to confirm what this hearing has made doubly clear: in this new medium nothing yields to simplicity. Questions trail in the wake of questions. And one question that the Commission is facing is whether the cable sector, without whose fresh investment and active enthusiasm pay-TV will simply not get off the ground as robustly as it must, if it's to come even close to satisfying everyone's expectations... whether this cable sector is entitled, (whatever its historic guilt) to any less comfort in the face of a difficult future than is either the broadcast sector, about which the call speaks solicitously; or the Independent Production sector, whose conditions of life this whole process is meant to enhance.

Those who prefer to engage in polemics choose to focus uniquely on Premiere's cable partners. The fact is that we also have an open invitation out for carefully balanced participation by public or private broadcasters as well as for representatives of producers' associations.

Premiere preaches consensus because we think it fair and useful that various disciplines sit at the table and take comfort

(cont. on p. 12)

LAMB in the works since 1979 for quality

Mr. Chairman, in December, 1978, nearly three years ago, Bob Anderson, Lou Applebaum, Doug Fullerton and I came together to explore an idea. The idea was based on the belief that the best of our performing arts in Canada was the equal – in quality if not in quantity – of the best of the performing arts anywhere in the world.

Yet Canadian performing arts companies were not gaining either the exposure at home or the recognition abroad they deserved. Communities outside our main urban centres were being deprived of the opportunity to experience the finest performances Canada has to offer.

While radio, and specifically CBC Radio, had of course played its part, it could obviously not provide the visual impact of an opera, a play, a ballet. With conventional television there was the problem of a limited number of channels, allocated to broadcasters whose sympathies for the performing arts were tempered by the realization that it was mass appeal programming on which their ratings and hence their commercial success depended. Again, CBC Television did broadcast a number of extremely fine ballet, opera and dramatic performances, but these were few and far between and could not be counted on as a very steady market for the companies concerned.

In our view, it was in the newer communications technologies that the answer lay: cable television with its immense channel capacity and its seemingly insatiable appetite for new and different kinds of programming; satellites with their trans-continental range and coverage; and videotapes and discs with their ability to record and retain performances that would otherwise be ephemeral. The new technologies, we believed, made it possible to think of an Electronic Arts Centre. This could provide a new vehicle for artistic performances, new markets for these performances at home and abroad, and a new opportunity to help attain the elusive but essential stability so necessary for the effective functioning of performing arts companies.

Excited by this idea, we decided to back it with dollars, and to create a body corporate in which the seed of our idea could take root and grow. Lively Arts Market Builders, Inc. came into being on July 23, 1979.

From the inception of LAMB, we were guided by the following objectives:

- to maximize the exposure of

Canadian performing artists through every possible technological means;

- to encourage innovation, expansion and diversification in this sector;

- to provide ongoing financial support to Canada's cultural industries and independent program production sector;

- to adopt an active leadership role in the cultural and lively arts fields; and

- to achieve a reasonable degree of continuing viability in order to sustain the other objectives.

The next step was to broaden the base of our group by seeking out men and women who had extensive experience in the performing arts sector, who shared our objectives, and who were willing to support our idea with their energy and their resources. The response was positive and enthusiastic, and new participants willingly signed on.

It also became clear that we required a full-time President with experience in the performing arts, in business and in the media. We were fortunate in being able to attract Ed Cowan, who at the time was Publisher of *Saturday Night Magazine* and a founding partner of CITY-TV in Toronto. He joined us in November, 1979.

It was just about this time that the Therrien Committee was established to inquire into the extension of service to remote and underserved communities, and pay-television. Since the extension of lively arts performances to centres outside the major cities was central to our own vision, and since pay-television offered us the potential of an extremely important distribution medium for realizing our goals, we decided to test our idea in a brief to the Therrien Committee in April of 1980.

Indeed we take some pride in being the only independent group that both appeared before the Therrien Committee with a specific pay-television proposal and that has managed somehow to survive the rigours of the past year and a half to be here today.

Mr. Chairman, Commissioners, our application is before you. What it requests is that you grant us the privilege of holding a broadcasting licence to establish and operate C-Channel, a lively arts pay-television service. And what that, I suppose, ultimately means – behind all the jargon that is the stuff of formal applications – is that we are asking you to entrust a group of people – us – with the responsibility of fulfilling this public trust.

Why us?

One reason is that each of us now in LAMB has fulfilled the trust placed in us over many years in regard to numerous undertakings – public and private, commercial and philanthropic, domestic and international.

A second is that we have repeatedly demonstrated our ability to convert ideals into reality and to deliver on what we promise.

A third is that throughout our various careers we have shared a basic commitment to the achievement of a vital and flourishing performing arts community in Canada...

We are here as a group because we believe that lively arts pay-television, as embodied in the C-Channel proposal, can be an important element in achieving our objectives, as well as in adding a vital new element to the Canadian broadcasting system.

The people who are likely to be our viewers, while perhaps not massive in numbers, are a group with rather distinctive tastes. They attend live theatre, films, opera, orchestra and dance performances, often on a subscription basis.

Their concept of culture ranges from Pavarotti to Fellini, from Balconville to Manhattan, from Karen Kain to the Canadian Brass. Our research indicates that they would welcome a pay-TV service embracing a diverse selection of outstanding performances in the lively arts as well as fine films both international and Canadian. They are a group that is perhaps a little better educated and with a somewhat higher disposable income than the average viewer. They are also a group that tends to be more bored with conventional television and more dissatisfied with the programs to which their children are exposed.

Our proposed program schedule and a description of our main programs are detailed more fully in our application. What we would like to emphasize is the underlying philosophy of that schedule. Not an accessory cultural service where performing arts programs are ghettoized or raised up on a pedestal to be revered. Not "pure culture" nor "high culture", but a full-blooded and balanced prime time lively arts broadcasting service. One that embraces the full range of programming we outlined before the Therrien Committee more than a year and a half ago, including dance, opera, music, theatre and film. One that our audience would expect from a contemporary cultural pay-television service...

C-Channel will not only be a

showcase for the performing arts... It will also serve as a testing ground – which means experimentation both with traditional art forms as well as new emerging forms such as video art and computer animation.

Experimentation of course carries with it the risk of making mistakes. But we are convinced C-Channel's success in the long run will depend on our willingness to take creative risks in the short run.

Further, it is our intention to reflect the regional diversity of Canada by building on the existing network of regional theatres, concert halls and performing arts centres.

The story of the success of the performing arts in Canada is the story of a burgeoning regional theatrical experience extending from the Bastion Theatre in Victoria to Codco in Newfoundland. Every community of any size in this country has been mobilizing its performing arts talent. In the Province of Quebec alone, over 120 theatres were active this past summer. The communities are ready to show the rest of the country their best work. C-Channel intends to provide them with a national electronic stage.

As we have already indicated, one of LAMB's objectives is to provide ongoing financial support to Canada's performing arts community and to its independent production sector.

Of some 37 million dollars which we intend to spend on original Canadian production during the first licence period, virtually every penny will be spent directly or indirectly in the Canadian performing arts sector. This will include rights payments, production advances, fees and royalties which will provide considerable assistance to our performing arts companies in achieving economic stability. They will also be encouraged to take equity positions in their own productions, which will mean that they can share proportionally in their fortune.

These 37 million dollars of capital spread throughout the regions of the country, should generate at least that amount again in terms of production financing.

Our strategy for the independent production sector is a tripartite one, involving C-Channel, the independent producer and the performing arts company. Under this model, the performing arts company provides the content for the independent Canadian producer, who in turn provides the program for C-Channel to distribute.

For our part, we will be guided by the following eight operational principles in dealing with the independent producer:

(1) LAMB undertakes to engage independent producers, directors and writers, to fulfill the production requirements for C-Channel.

(2) At the same time, in those program areas where there may be limited Canadian independent production capacity, particularly in the early years, LAMB might find it necessary to encourage independent producers, directors and writers to come together into teams capable of producing programs to meet our special requirements.

(3) LAMB will establish a Lively Arts Program production fund for the development of scripts, concepts and pilots in the field of lively arts television.

(4) LAMB will provide interim financing for programs for use on C-Channel, in the form of production advances and guarantees of up to 100% of C-Channel's financial commitment to such programs.

(5) LAMB will negotiate guaranteed minimum licence fees for Canadian pay-television programs.

(6) Where lower-budget productions required for C-Channel are unable to attract adequate co-production financing, LAMB will be prepared to increase its initial licence fees to take that into account.

(7) Where the financing of higher-budget productions required for C-Channel would not otherwise be completed, LAMB will be prepared to take an equity position, and will encourage the independent producer to offer equity participation as well to the originating performing arts company.

(8) LAMB will make its 'good offices' and foreign program purchasing leverage available to independent producers in seeking both domestic and international co-production arrangements, institutional support and international sales.

In the Commission's *Call For Applications for Pay Television Service*, you drew attention to a number of factors that should be taken into account by applicants, including the tapping of new and under-utilized programming sources, the avoidance of siphoning programs from the conventional broadcasting system, and the need for new services to complement those of existing broadcasters.

LAMB believes that C-Channel satisfies these requirements in every respect and that it will be a significant and welcome

(cont. on p. 14)

(cont. from p. 10)

Lowest wholesale rate and comfort in the bargain

— so long as it's comfort they're taking and not control.

(Comfort they each deserve, because no single element in the Pay Television chain is self-sufficient. Producer, Programmer, Exhibitor — even the conventional broadcaster — Each is hostage to the other's goodwill.

Consider that the wholesalers' exposure is total. We are, in fact, the only people in this whole process who can go absolutely broke. From the very beginning: we must supply the best service, featuring the most costly shows, advertised with first class saturation, nationwide. And consider that all this expense can be substantially pumped uselessly into the ether, if a sceptical, not to say a hostile exhibition community decides to take a wait-and-see attitude, or is slow about tooling up the boxes and soliciting subscribers and hooking them up.

From the reverse perspective: it's been said that regardless of who is the wholesaler, the retailer can't lose. This is not true. Consider that exhibitors can be badly hurt if their substantial hardware and manpower costs are not supported by an inventive product presented both to the trade and to the public in a market-sensitive way. Subscribers must not only sign up, they must stay signed up, month after month.

Finally, there are the interests of conventional TV, which at

first-blush appear to be at odds with pay-TV. But if you dig deeper you discover that Broadcasters who find themselves pressed for funds with which to produce the ever more expensive productions that are expected of them can look to pay-TV for relief.

Increased production of quality Canadian drama stimulated by Pay can find its way to individual stations as well as Networks via the after-market.

Thus, broadcasters can strengthen their Canadian dimension at an affordable price, while helping in the emergence of an orderly predictable market for the independent producer. Thus, Pay Television can provide the catalytic element that links other existing elements in the system, through good motivation and creative deal making, to achieve an orderly market that runs from Theatrical release to Pay, from Pay to conventional network, from network to syndication.)

Our company's ownership structure embodies this vision; and we think such a structure best provides for the creative modulation of competing viewpoints. As such, we submit, it represents one of the few fundamentally new action proposals before these hearings. In doing so we acknowledge our debt as heirs to a stream of CRTC thought.

I read now from the Com-

mission's announcement dated March, 1979 entitled... "Review of certain cable television issues," I quote... "The Commission explored guidelines for the introduction of Pay Television and recommended the establishment of a national programming consortium. It was envisaged that cable television interests should be financially and otherwise involved in the consortium with other broadcasting interests to facilitate the contribution of cable television to the Canadian programming objectives of the National network."

It has been said that there are two theories of history. For myself, I gravitate to the one that juxtaposes purposeful human will with random dollops of accident. But there are others who prefer the simplicity of believing that the world moves by conspiracy. They point vaguely in the direction of Premiere as wholesaler and cable as retailer and yell "plot".

Well, it is easy enough to mumble plot, especially if you have nothing else to say. But if you are going to talk plot, you have to prove plot. And to prove plot you must prove either that the consumer is being hurt by having to pay more than he or she would otherwise have had to. Or you must prove that the production effort, is being hurt by being short changed.

Premiere proposes the lowest wholesale rate of all

private sector applicants, \$6.50 per subscriber per month for a single service comprising two channels. We believe, that the retail rate should be kept as low as possible since there is evidence that demand for pay-TV is price sensitive. Although it is neither our right nor our responsibility to set retail subscriber rates, we believe it stands to reason that the lowest wholesale rate going in will yield the lowest retail rate coming out.

Now to examine the other side of the equation: the dollars that flow into domestic production. In this regard, I think it instructive to deal not so much with promises based on high penetration hopes downstream, but with irreducible minimums; hard put-your-money-where-your-mouth-is dollars that get spent in the pre-operating period and in the first year on-air.

Among the Nationals, Premiere comes, "Exactement Premiere" in this crucial test: \$37.1 million. Flex that number to understand Canadian expenditures as a percentage of total program expenditure, and you spot immediately who is front-loading or "pump-priming," to use a term which was original to our application and which seems to have come into general use... Again Premiere is premiere by a full ten point margin at 69%.

So if the consumer is not

being hurt on the one hand, and the production industry is not being hurt on the other, where is the plot? And where is the potential plot if the total cable position of 27.4% is not held as a single unit, but rather and deliberately is held in a dozen and a half separate or grouped holdings, none of which, by Agreement, may exceed 6%.

If one needed more proof positive of the mature relationships that operate here, consider that we reject absolutely the CCTA position on mandatory carriage.

They say that the operator ought to be free to pick and choose those services he wishes to carry. We say, if he carries any at all, the operator should carry every service licensed by this body.

Of course, other applicants can work with the cable industry, but the Commission may find it has to adjudicate operational problems. Our progress in this area together with a detailed Affiliation Agreement which we have filed has to be a plus; a kind of co-insurance to the Commission. This cannot be discounted in judging the real achievability of projections; which is to say, the real viability of any proposed company.

It is not widely understood, just how keenly financial needs vary with the degree of first market penetration. It's frightening. Whether that penetration is 20% or 33% of every 50% after five years is certainly of interest; but it will not determine whether or not a particular company, or a particular management lives or dies. What will determine that is whether the percentage going in is 7% or 4% or 0; whether at the end of the first year on-air the percentage is 25% or 10, let alone 41%, (which we are told by our lead cable investors is in practical terms, impossible).

Consequently, Premiere has arranged equity capital of \$25 million dollars. We believe this to be sufficient to finance our own requirements entirely should subscribers turn out as projected. But because of this deadly sensitivity to customer numbers in the early months, we also believe it prudent to have a financial package which can withstand considerable short-fall and still continue to operate with full financial support while living up to early program commitments. So, we have organized bank financing of an additional \$25 million, making for a total of \$50 million to allow us to continue even if early customer support is almost 50% less than our own projections. Not one other applicant can say the same thing.

Moses Znaimer ●

FILM POSITION

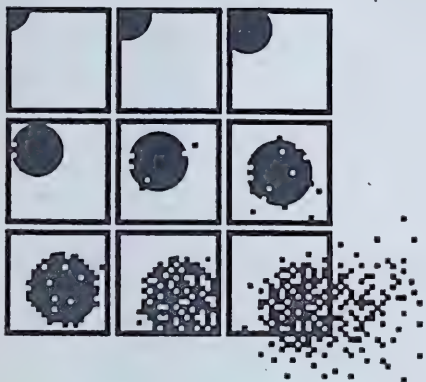
Simon Fraser University expects to make a visiting faculty appointment in film production at the rank of assistant professor.

This position involves teaching at the intermediate and advanced levels of filmmaking, conducting critical seminars, and participating in faculty supervision of student films. Qualifications should include substantial professional experience in a variety of filmic genres (i.e., documentary, dramatic, film art), a demonstrated ability to teach the craft of film at all levels, and some familiarity with contemporary film theory and criticism.

Candidates should be prepared to accept faculty responsibilities within an interdisciplinary Fine and Performing Arts Department, duties to begin **September 1, 1982**. Preference will be given to candidates eligible for employment in Canada at the time of application.

Letters of application, a complete curriculum vitae, and names of three referees should be received by **February 28, 1982**, and should be sent to:

Professor Grant Strate
Director
Centre for the Arts
Simon Fraser University
Burnaby, B.C., Canada
V5A 1S6



Academy pulls four as films fail to get mandatory release

TORONTO - Four films - *Bells, By Design, Hank Williams: The Show He Never Gave*, and *Melanie* - have been withdrawn from competition for the 1982 Genie Awards for failing to meet official eligibility requirements, announced the Academy of Canadian Cinema (ACC), the group which regulates the awards.

The official requirements for Genie Award eligibility stipulate that each entered film must be released for seven consecutive days to a paying audience either in Montreal or Toronto, or for seven days in two of the following cities: Vancouver, Calgary, Edmonton, or Winnipeg. All four films failed to meet this condition and were withdrawn by the ACC.

Richard Simpson, producer on both *Melanie* and *Hank Williams*, was philosophical about the ACC ruling. "I guess we'll have two films eligible for next year's Genies," he said. "We tried to get *Melanie* into a theatre, but couldn't book it for a whole week." Simpson added that the Williams film was simply "not ready", explaining that the answer print of the film, which Simpson characterized as "primarily a TV or pay-TV production" was just being blown up to 35mm in early January.

Marlee Novak of Robert Cooper Productions Inc., which produced *Bells*, said her office misunderstood the Genie requirements and hadn't tried to book the film into any theatre

until December, which was too late. *Bells* is being sold in a package with another Cooper production, *Utilities*, and has

not yet found a distributor.

By Design is being distributed in Canada by Astral and should be released sometime this

spring. *Melanie*, distributed by Twentieth Century-Fox, begins its Canadian theatrical run February 12.

ACC lottery moves slowly as gamble to raise funds dubious

TORONTO - "Slowly but surely" is how Academy of Canadian Cinema (ACC) president Andra Sheffer described early sales in the "Reach For The Stars" lottery, the ACC's major fund-raising campaign launched in 85 theatres across southern Ontario on December 14, 1981.

Speaking with *Cinema Canada* in early January, Sheffer admitted sales of the 'scratch and win' lottery tickets during the Christmas season "were not as fast as we had hoped", but added the ACC intended to change their public relations approach and try "a harder sell" for the last seven weeks of the lottery, which concludes February 21.

Sheffer said the idea of raising money through a lottery was first proposed by the ACC's finance committee in the fall of 1980. This was followed by several months of marketing research which Sheffer said indicated "19 out of 20 people in each test group felt they would be likely to buy a ticket in the theatre lobby."

Sheffer estimated the cost of starting up the lottery, which was licensed by the Ontario government, at "a couple of hundred thousand dollars", the largest part going to advertising, sellers' salaries, and printing costs. Sheffer said the lottery could potentially earn the ACC \$400,000, but added "we have no dreams of reaching that. Personally, I'll be happy if we make one dollar. We've learned a lot about running a lottery which will really be useful if we ever do this kind of thing again, and we've risked some money that hopefully we'll get back. If we get any more, well, there's plenty we can spend it on."

The ACC is conducting the lottery through the cooperation of Famous Players Ltd., Canadian Odeon Theatres, Premiere Operating Corp. Ltd., Cineplex Corp., and several independent exhibitors. The one million lottery tickets on sale for \$1.00 each at special kiosks in participating theatre lobbies offer buyers one chance in five at an instant prize plus a second chance at one of nine grand prizes in a draw on February 24. According to Sheffer, all prizes were donated free from the participating sponsors, including the top prize of a trip for two to any Air Canada destination, plus \$5000.

The ACC's purpose in holding the lottery is to raise additional funds so it can fulfill its mandate to develop higher standards and better awareness of film-making through educational programs for film professionals, students, and the general public.

AMPIA awards in Feb.

EDMONTON - The eighth Alberta Film and Television Awards will be presented February 12 at a gala dinner-dance here.

Members of the jury will screen all eligible films during the week before the presentation. Jury members are cinematographer Richard Leiterman, director Phillip Borsos, CBC-drama chief John Kennedy and Dr. Jerry Ezekiel, film buff, representing the Banff Television Festival. The Awards are organized by the Alberta Motion Picture Industries Association (AMPIA).

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(cont. from p. 11)

C-Channel aiming for selective lively arts audience

addition to the Canadian broadcasting system.

C-Channel will not only provide a real programming alternative to its viewers, as was suggested by the Therrien Committee, but will also draw upon the creative resources of performing arts companies and independent producers in a manner never previously attempted.

Given its unique content and appeal, C-Channel will neither siphon programs from existing broadcasters, nor compete with them and thereby drive up the cost of programming. Indeed, C-Channel would intend to supply programs to existing broadcasters and cause Canadian productions to be undertaken that would not otherwise be done.

Since our audience will consist of viewers who watch less television than the average viewer, and who are perhaps somewhat more selective in their programming tastes, C-Channel will not fragment the audiences of existing broadcasters or reduce their programming capability. Indeed by attracting a new committed viewer to television, C-Channel will be benefitting the television

industry, and providing new "lift potential" for the cable industry.

In the current spectrum of Canadian broadcasting, the kind of programming offered by C-Channel has become next to impossible, particularly in prime time. The licensing of C-Channel will afford the opportunity of filling in a major missing element in the diversity of programming offered by the Canadian broadcasting system and thereby of better fulfilling the objectives of the *Broadcasting Act*. Far from causing harm to the Canadian broadcasting system, the pay-television service offered by C-Channel will serve to enhance and strengthen it.

Now perhaps a few cautionary notes.

Mr. Chairman, Commissioners. If imaginative and non-imitative pay-television is to emerge in this country, then it must, in our view, be introduced in a way that permits it to take root in the Canadian broadcasting system, and be nurtured until it reaches a certain level of maturity. This suggests that we must steer carefully between the extremes of unbri-

dled competition and monopoly.

Unrestricted competition must be avoided because it would threaten the viability of precisely those licencees who are prepared to take the greatest programming risks, who are most innovative, and who would add the greatest measure of diversity to the Canadian broadcasting system.

Monopoly must be avoided because it would be unhealthy for the system, unprofitable for exhibitors, unacceptable to the public and bad for the soul of the monopolist. We were gratified that the Therrien Committee came to this conclusion in Recommendation 32 of its report and that the Commission saw fit to concur with that recommendation.

Within the middle ground between the extremes, there are, we believe, a number of guidelines that might be considered. As to the number of services that should be licensed, we have suggested that at the outset, no more than two pay-television services ought to be available in any community at any time of day. This could take into account both the need for viewer choice and

of the economic realities associated with the introduction of new broadcasting services in Canada. It would also be consistent with the evolutionary development of pay-television in Canada that the Commission's *Call* appeared to envisage.

This is not to suggest that subsequent licencees could not be issued as existing services reached appropriate levels of maturity. It is only to point out that if the objectives of the *Broadcasting Act* and the *Call For Applications* are to be met, an environment must be provided where pay-television service can operate under conditions of viability.

Furthermore, it is our belief that in licensing pay-TV services, the Commission should ensure that the conditions are present to enable all services licensed to operate on an equal footing. They should be balanced in themselves and in balance with each other. This carries with it a number of implications.

The first is that the concept of a "foundation service" should be very seriously questioned. Like a monopoly, it is characterized by size, impact and

market dominance. This is especially true where it is a mass entertainment service claiming a monopoly on first run U.S. motion pictures. In fact market dominance is implicit in the very concept of a foundation service, as is the second class status of other services, which are relegated to the fringes of viewer appeal and of economic viability.

A second implication is that each pay-television licencee should be able to present any kind of program consistent with its overall schedule and orientation. To suggest any kind of monopoly over any category of programming, whether it is first run U.S. movies or Italian operas, would be no different from an applicant suggesting, for example, that only it ought to be able to use satellites. Popular American films should be used to enhance Canadian pay-television rather than to dominate it.

Thirdly, if true equality and balance are to be achieved among the services licensed, it must be recognized that different services have different requirements. The viability of

(cont. on p. 15)



Leslie Hope, Andrew Sabiston

UPS and DOWNS

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Margo Nesbitt, Allison Kemble

Producer/Director **Paul Almond**
Associate Producer **Michael Hadley**
1st Assistant Director **Randy Cheveldave**

Production Manager **Linda Jeffery**
Production Accountant **Devan Towers**
Art Director **Gwen Bydwell**

Director of Photography **Peter Benison**

Producer/Director: Paul Almond
Associate Producer: Michael Hadley
1st Assistant Director: Randy Cheveldave
Production Manager: Linda Jeffery
Production Secretary: Louise Winter
Production Accountant: Devan Towers
Continuity: Joanne Harwood
Director of Photography: Peter Benison
1st Assistant Camera: Bert Tougas
2nd Assistant Camera: Glen MacPherson
Stills: Joan Almond
Gaffer: Neil McCauley
Best Boy Electric: Tom Watson
Key Grip: Bill Mills

Best Boy Grip: Dermot Stoker
Music/Sound Director: Bo Harwood
Sound Recordist: Lars Ekstrom
Boom Operator: Jean-Claude Matte
Art Director: Glenn Bydwell
Assistant to Art Director: Kevin Brown
Construction Coordinator: Ian Thomas
Props Man: Peter MacMillan
Art Department P.A.: Heather Elton
Wardrobe: Irene Pleper
Makeup/Hair: Jane Dancose
Editor: Yuriy Luhoviy
Assistant Editor: Antonio Virgili
Assistant Editor: Susan Shanks

P.A. Captain: Dennis Moore
Locations/Transportation: Brent Clackson
P.A./Unit Publicist: Cathy Schaffter
Craft Services: Tracy Elkins
Production Assistant: Mike Dilla
Production Assistant: Chris Baudat
Stunts: Réal Fournier
School Liaison: Grenfell Featherstone
Chip: Andrew Sabiston
Drifty: Gavin Brannan
Derek: Eric Angus
Santi Cortez: Santiago Garcia de Leaniz
Jed Spencer: Bobbi Permanent
Penel: Leslie Hope

Sam: Margo Nesbitt
Holly: Jacqueline Dancy
Mouse: Allison Kemble
Emmie: Sandy Gauthier
Arthur Holmes: Colin Skinner
Maureen Woodcock: Glynis Leyshon
Jim Woodcock: David Peneluna
Killer Cole: Grenfell Featherstone
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Biff Manning: Stephen Wright
Mr. Donaldson: Chris Considine
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US pic gives locals a chance as TV Cimino wraps

VANCOUVER — Even though dogged by the bad health of its star, Bette Davis, *A Piano for Mrs. Cimino*, a \$1.5 million TV film made history here for local thespians.

It offered them more than 30 speaking parts, a first for any film yet done in British Columbia, according to production manager John Wardlow. Among those speaking were Vancouver actors Terence Kelly, Stephen Miller, Wally Marsh (minus his southern orange juice drawl), Ted Stidder. Jackson Davis was conspicuous by his absence but was busy playing Britt Ekland's husband in *The Columbian Connection*, being filmed here at the same time.

In from the U.S. to support the grand dame of the American screen was Alexa Kenin, who already has established herself in TV drama; Keenan Wynn, and Christopher Guest, who played Miss Davis' son. He and

brother Nicholas were among the other brothers — the Keaches and the Carradines — who called themselves *The Long Riders* for Walter Hill.

A Piano for Mrs. Cimino was produced for CBS Television by EMI TV Programs Inc., operating out of Los Angeles. President and vice-president are Roger Gimbel and Paul Cameron, both of whom were associated with Daryl Duke's production of *I Heard the Owl Call My Name* that starred Tom Courtenay.

Director of the film was George Schaefer, who's been looking for an excuse to return to Beautiful British Columbia ever since he made *The Orchard Children* — screened on TV as *Who Will Save Our Children?* — in Penticton a couple

of summers ago, with Shirley Jones and Len Cariou.

John Wardlow was working on a film in Edmonton when he got a call to fly back to Vancouver to talk with Schaefer and the Piano players. In five days of scouting locations the Americans committed themselves to film here. Air date for the picture hasn't yet been set.

Les Wedman •

LAMB application

(cont. from p. 14)

lively arts pay-television, for example, is undoubtedly more fragile than a more mass-appeal oriented service. Accordingly, if the Commission considers that this service has merit and is prepared to licence it, then due attention will have to be paid to establishing the conditions that ensure access to it.

We believe that the programming offered by C-Channel not only fills a vital gap in the Canadian broadcasting system, but also provides an important cultural link between our various communities. As such, it should be available to Canadians wherever they live. C-Channel must be offered to subscribers wherever any pay-television service is offered, regardless of cable plant capability or the number of potential subscribers. Indeed it is often in the smallest and most remote communities that the need for lively arts and fine films is most acutely felt.

It is our position that the "packaging" of services might well offer advantages to viewers, to pay-television licencees, and to cable operators. However, any packaging arrangements must be based on a recognition of the equality of any services packaged.

Should we be licenced, we are prepared to work with any other licensee and with cable operators on these and other matters, and are confident that any problems can be worked out. We are also aware that many of these matters will be part of phase two hearings.

Edgar A. Cowan
G. Hamilton Southam •



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Montréal, le 11 décembre 1981.

Monsieur Jacques Amann
BELLEVUE PATHÉ
2000 avenue Northcliffe
Montréal, Québec
H4A 3K5

Objet: vidéocassettes bi-pistes

Cher monsieur Amann,

J'ai le plaisir de vous exprimer ma satisfaction quant à la qualité technique des vidéocassettes que vous avez produites dans vos laboratoires à notre intention.

Nous mettrons en marché cette année, au Canada, environ mille titres de films sur support vidéo bi-piste (versions française et anglaise). Ces films documentaires, en grande partie d'origine canadienne, sont offerts aux écoles, hôpitaux, bibliothèques, institutions et domiciles au Canada.

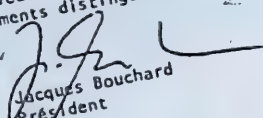
Nous sommes probablement parmi les premiers distributeurs à offrir un tel service. À notre connaissance, l'Office National du Film n'a pas encore converti sa banque de films sur supports vidéo bilingues.

Le vidéo bi-piste est appelé à jouer un rôle très important en matière d'enseignement des langues. D'autre part, il constitue un outil précieux dans la conjoncture linguistique canadienne.

Les matrices vidéo que nous avons réalisées en collaboration avec vos services nous permettront de lancer sur le marché un produit techniquement impeccable à des prix extrêmement accessibles.

Nous tenons à vous exprimer nos plus sincères remerciements pour votre apport dans ce développement et pour l'excellente et constante collaboration que vous nous apportez.

Veillez agréer, cher monsieur Amann, l'expression de nos sentiments distingués.


Jacques Bouchard
Président
JB/am

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Film and videocassette marketing

DUAL-TRACKING - A BILINGUAL APPROACH TO MODERN TECHNOLOGY

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*A DIVISION OF

ASTRAL BELLEVUE

Pathé INC.

TRANSLATION

Montreal, December 11, 1981.

Mr. Jacques Amann,
BELLEVUE PATHÉ
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Montréal, Québec
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Re: DUAL-TRACK VIDEO CASSETTES

Dear Mr. Amann:

It gives me great pleasure to express my satisfaction as to the technical quality of the video cassettes which were produced for us in your laboratory.

We will be putting on the market this year, in Canada, approximately 1,000 film titles on video dual-track (French and English versions). These documentary films, mainly of Canadian origin, are offered to schools, hospitals, libraries, institutions and homes in Canada.

We are probably among the first distributors to offer such a service. To our knowledge, the National Film Board has not yet converted its film library to video dual-track (bilingual).

The video dual-track is destined to play a very important role in language teaching. It also constitutes a precious tool in the Canadian linguistic outlook.

The video masters which we have produced, in cooperation with your services, will permit us to put on the market an impeccable technical product at extremely accessible prices.

We wish to express our most sincere thanks for your contribution in this development, and for the excellent and constant co-operation which you have extended to us.

JACQUES BOUCHARD
PRESIDENT

In all 27 theatrical features round out 1981 production

A preliminary count of 1981 productions yields 27 theatrical films and 6 major television productions. Although there was the usual geographical scatter (Mother Lode in B.C., Siege and Stations in Halifax, Sneakers in Sarasota and Paradise in Israel), Ontario and Quebec were once again at the center of feature filmmaking. In all, only eight features qualified as large budget films in Canadian terms, though even these would be modest films by Hollywood standards. All of those, exceptioning The Wars, were geared to the action, exploitation market: Class of 1984, Death Bite, Dreamworld, Mother Lode, Paradise, Sneakers and Videodrome. In Quebec, there was a small resurgence, though most of the filmmaking took place outside of Montreal. In all, seven French-language features were made, all but the one produced at the National Film Board costing less than a million. Finally, there was only one co-production, the first with Germany (Julie Darling) and two films failed to complete principal photography before the end of the year (Anne and Joey, and The Neighbour).

ANNE AND JOEY
p.c. I.C.I.
p. Anthony Tudhope
co-p. Anthony Azzopardi
d. Martha Coolidge
(NOT COMPLETED)

CLASS OF 1984
(formerly titled:
Battles Zone; Adams High)
p.c. Guerrilla High Productions
p. Arthur Kent
d. Mark Lester
budget: \$4.3M
dist. —

COMMUNITY STANDARDS
p.c. Mano Films Ltd.
p. Ray Sager
d. Don McBrearty
budget: under a million \$
dist. —

DANTE'S INFERNO
p.c. Warner Holding Ltd.
p. Hymie Singer
d. Phillip Marshak
budget: \$1M
dist. —

DEAD RINGER
(formerly titled: Bloodroot)
p.c. Taurus 7 Inc.
p. Claude Castravelli
d. Castravelli
budget: \$1.2M
dist. Les Productions Karim

DEATH BITE
p.c. Cinequity Funding Corp.
p. John G. Pozhke, Maurice Smith
d. William Fruet
budget: \$5.9M
dist. —

LES DOUX AVEUX
p.c. Animage Inc.
p. Gaston Cousineau
d. Fernand Dansereau
budget: \$368,000
dist. —

DREAMWORLD
(formerly titled: Models)
p.c. Filmplan International
p. Claude Héroux
d. Jean-Claude Lord
budget: \$5M
dist. for Canada:
New World Mutual

LES FLEURS SAUVAGES
p.c. Cinak Ltée
p. Marguerite Duparc
d. Jean-Pierre Lefebvre
budget: \$300,000
dist. —

FREELOADING
p.c. FreeLoading Production
p. Fraser McAninch, Joe Sutherland
d. Sutherland
budget: N/A
dist. —

HISTOIRES POUR BLAISE
p.c. Cinak Ltée
p. Marguerite Duparc
d. Duparc, Yves Rivard
budget: \$175,000
dist. —

HUMUNGUS
p.c. Humungus Film Production
p. Anthony Kramreither
d. Paul Lynch
budget: \$2M
dist. Astral Films

JULIE DARLING
p.c. Cinequity Funding Corp. (Toronto)
in co-production with T.A.T. Films
(Berlin)
p. John G. Pozhke, Maurice Smith
co-p. Ernst von Theumer
d. Lutz Schaarwaechter
budget: \$1.9M
dist. —

LAROSE, PIERROT ET LA LUCE
p.c. Les Productions
Yoshimura-Gagnon
p. Yuri Yoshimura-Gagnon
d. Claude Gagnon
budget: \$600,000
dist. for Japan only:
Leo Entreprises and Fuji Eiga

LUCIEN BROUILLARD
p.c. ACPAV Inc.
p. René Gueissaz, Marc Daigle
d. Bruno Carrière
budget: \$480,000
dist. —

MOTHER LODE
p.c. Mother Lode Films Ltd.
p. Fraser Heston
d. Charlton Heston
budget: \$6M
dist. —

THE NEIGHBOUR
p.c. Neighbour Film Inc.
p. Claude Léger
d. Max Fischer
budget: \$5.8M
dist. for Canada:
Les Films René Malo
(NOT COMPLETED)

PARADISE
p.c. RSL Films Ltd.
p. Robert Lantos, Stephen J. Roth
co-p. Wendy Green
d. Stuart Gillard
budget: \$4M
dist. Avco-Embassy (U.S.)

POETRY IN MOTION
p.c. Sphinx Productions
p. Ronn Mann
d. Mann
budget: \$160,000
dist.(agent) International Telefilms

LA QUARANTAINE
p.c. National Film Board of Canada
p. Jacques Vallée
d. Anne-Claire Poirier
budget: \$1.2M
dist. —

SIEGE
p.c. Salter Productions Ltd.
p. John Walsch
d. Paul Donovan, Maura O'Connell
budget: \$750,000
dist. —

SNEAKERS
p.c. Amulet Productions
p. John Basset
d. Joe Scanlon
budget: \$4.3M
dist. —

STATIONS
p.c. Picture Plant
p. Gordon Parsons
d. Bill MacGilliveray
budget: N/A
dist. —

TIL DEATH DO US PART
p.c. Seagull/Brady Productions Ltd.
p. James Shavick, Laurence Hertzog
d. Timothy Bond
budget: N/A
dist. —

VIDEODROME
p.c. Filmplan International
p. Claude Héroux
d. David Cronenberg
budget: \$6M
dist. for Canada:
New World Mutual
for the world:
Universal

THE WARS
p.c. Nielsen/Ferns International
in co-production with the
National Film Board of Canada
p. Richard Nielsen
d. Robin Phillips
budget: \$4M
dist. —

LES YEUX ROUGES
p.c. Les Productions Le Loup Blanc
p. Doris Girard
d. Yves Simoneau
budget: \$353,000
dist. —

TV Productions

ARK ON THE MOVE
p.c. Nielsen/Ferns International Ltd.
p. Pat Ferns
d. Alastair Brown
budget: \$900,000
dist. —

EMPIRE INC.
p.c. CBC/Radio-Canada with the
National Film Board of Canada
p. Paul Risacher
d. Mark Blandford, Denys Arcand,
Doug Jackson
budget: N/A
dist. —

**ESCAPE FROM IRAN —
THE CANADIAN CAPER**
p.c. Canamedia Productions Ltd.
in association with
the CTV Network
p. Les Harris
co-p. Rob Iveson
d. Lamont Johnson
budget: \$2.3M
dist. Canamedia Productions

ROCK MYSTERIES
p.c. On-Line Entertainment Inc.
p. Peter Alves
d. Alves
budget: \$1.25M
dist. —

**RUMOURS OF GLORY —
BRUCE COCKBURN LIVE**
p.c. Extra Modern Productions
p. Bill House, Peter Walsch
d. Martin Lavut
budget: \$350,000
dist.(agent) Simcom Ltd.

LES TRANSISTORS
p.c. Taurus 7 Inc.
p. Claude Castravelli, Yves Hébert
d. Hébert
budget: \$880,000
dist.(agent) Filmoption International

Shebib exposes himself

by Bruce Pittman

Don Shebib's sixth theatrical feature, Heartaches, opens across Canada in January, after having being warmly received at festivals both in North America and Europe. More than a decade ago, his first feature Goin' Down the Road (1970) marked the beginning of an energetic period of filmmaking in English Canada as Peter Pearson, Don Owen, Allan King, Eric Till, Paul Almond and others brought Canadian stories to the screen. He speaks with Bruce Pittman about his filmmaking, past, present and future.

Cinema Canada: What is your present state of mind?

Don Shebib: Right now the industry's at a pivotal point. In the next four or five months we're going to see what's going to happen, not only with the industry but with me as well. *Heartaches* is opening in January. It's opening in the States shortly after that. If the picture does well, I'm flying. I don't know how well it's going to do, but I do know it has the potential to make a lot of money. There's no question in my mind about that. It has nothing to do with my personal feelings about the film. I've seen it with the audience. I've seen it in Chicago, San Francisco, London and Toronto. The audiences really liked the picture a lot. It's a winning picture. Despite flaws and things that should have been better, it wins the audience over. They liked the characters. It's funny. It has a kick in the ass in the end. They liked the picture a lot.

So if I was giving this interview in a month from now and the picture was doing well – had opened in New York and was doing well there – I would be in a completely different position. Whatever is going to happen, I'm not going to be in the same position I'm in now. Right now I'm at zero. Either I'll be in a position to do what I want to do, or I may be in a draw; or I may end up in a big loss if *Heartaches* bombs.

Cinema Canada: Who do you make your films for?

Don Shebib: For me primarily, and for the audience. I believe (and I've always believed in myself) that I am, in the best sense of the word, a commercial filmmaker. I'm a story teller and I believe very strongly that the kinds of things I like, are the kinds of things an audience would like. I don't like to see films about the sex life of a humble bee and I don't

think the audience does either. So I don't worry about that. There are lots of films that I want to make very deeply and very badly that I know the audience will love.

I started out on *Heartaches* because I knew the audiences would love it. They would like the characters, and especially love Rita as she was written. And as she was written, the closest human actor to it would be Joanne Worley from *Laugh In*. That broad... that's what she should have been like. I pitched the thing to Bette Midler but she turned it down which was a big mistake for her because she's enough of a dog to make it work. Margot Kidder's different. She's too pretty. But anyway she does make it work. She makes the part her own.

What does make *Heartaches* work is the script that Terry Heffernan wrote. The screenplay saves the film, despite its other problems. Now what makes Terry such a good writer is that he has an exceptional sense of character, humour, and is a very funny writer. He also has a very good visual sense, an off-the-wall visual sense. It's all those things that make up a screenplay.

People accuse me of being extremely arrogant about other directors. Nobody is arrogant by nature... Arrogance is caused by lack of respect for the people who surround you.

I consider the screenplay as a function of the writer and the director. It usually takes two people, but one person could fill both functions. The director's contributions to the screenplay are textual, filmic contributions. It's very rare for someone who has the talent that it takes to write a screenplay, like sense of character, humour, dialogue, to also have the talent of looking at life that a good director has. Those kinds of talents almost never come together. You can count on half of one hand the men who had that ability.

What of course happens is that so many directors write their own screenplays, which is disastrous in my opinion. Huston once said "one way to get a good movie is to get a writer and a director, and lock them in a room together until they come out with a good screenplay."

But the screenplay is a function of those two talents. And they are separate talents.

Famous filmmakers who have written their own screenplays, like Bergman, etc., are not people who deal with characters and situations. They write director's screenplays, entirely director's screenplays. And the films look it. They aren't entirely satisfactory for me, most of the time. Probably the best one is Fellini. I love Fellini. I think *Amarcord* is the greatest film ever made except for maybe *Citizen Kane*. Unfortunately he's gone back to making shit.

Cinema Canada: Do you adhere to the filmmaking idea that shooting film is simply a process that you go through to get enough material to edit?

Don Shebib: Very much so, in many ways. Yes. It's gathering your paints. Editing is the basis of filmmaking. But editing extends to all filmmaking and doesn't start in the cutting room. It starts on the first word that goes on the page; that's editing.

Carol Ballard, who made *Black Stallion*, is the extreme. I saw Carol in San

Francisco in August. He had just finished Farley Mowat's *Never Cry Wolf*. For that picture, Carol shot over 1 million feet. He's seeing the error of his ways now. Nobody can cut the film but him. With that amount of footage you can't trust an editor because the editor has so many decisions to make. You have to be there with him. So he's sitting in a room cutting the thing himself, 20 hours a day. He's going mad.

George Stevens shot tremendous reels of film too. I don't shoot that much. I'd like to shoot more. But all this goes back to the basic question: What's a screenplay? What is editing? What is directing? You can't define them without relating. They are all the same definition.

A good screenwriter is someone who is also a good editor and also a good

director. He may just decide to apply his talents to one particular thing. Whereas the director has to be all of those things. The director doesn't have to be a good screenwriter in the sense that he has to write characterization and dialogue, but he has to have a good sense of visual images. I don't mean visual images like pretty pictures. When I speak in terms of visuals, I talk of sound as well as images – textures. And as much of that as can be put into the script should be put into it.

Somebody brings you a screenplay that has a good story, good characterization, good dialogue. It's funny, it's sad, it's exciting... everything a good screenplay should be. Now, depending on what kind of a writer that guy may be, it may or may not be a screenplay. It may be a story and a situation and characters, all written out very nicely, but it may not have that particular thing that makes it a good screenplay. In which case the director, if he's a good director, can sit and expand on his characters or on the dialogue, changing situations so that it has that peculiar mixture of time, energy and texture. That makes it a good movie.

People always think that movies are



● Shebib gives direction on the set of *Fish Hawk* (1978)

photo: Ron Watts

related to literature or the stage. It has nothing to do with that. The art the movies are the most related to is the only other art that has time, and that is music. How long is the Mona Lisa? Two hours, 10 minutes? However long you want to make it, right? Only music has time limits. The stage has real time, though not the other kind of time that movies have. And time, images and sound, those three elements are what make the texture of a film.

Cinema Canada: Have you looked back and tried to put your films in perspective?

Don Shebib: I'll tell you what always amazes me – especially when I'm in the midst of making a film – is how I ever made *Goin' Down the Road*! I hear about guys making low-budget films

Bruce Pittman recently directed the *Olden Days Coat* which won the *Bijou Award for Best Drama Under 30 Minutes*, and a gold plaque as *Best Children's Film* at the *Chicago International Film Festival*.

INTERVIEW



● In the early '70s, the mid-winter Winnipeg Symposiums were fun

photo: Stephen Chesley

these days, but they are out there with 10-15 people on the crew. That film was made with me, Richard Leiterman, Jim McCarthy, who did the sound, and Sandra Gathercole who worked now and then to help me out, and another guy who came to help me, who had never done anything since he came out of school. I don't know how we did all that. I guess I could do it again. I don't want to, but I could.

Originally it was going to be for television, and it was to be called "The Maritimers". I was going to do it for the CBC, but they didn't want it. I won some money from the Canadian Film Development Corporation on a contest they had and I made it with that money. I never set out specifically to do a feature film. Then when it happened... when I got all

that praise from here and the States, I wasn't prepared for it. I wasn't even aware of what was happening. At that point I wasn't prepared to pull up stakes and run to California. I didn't want to leave.

After *Goin' Down the Road* I had the chance to make another film. The producer wanted to make a film about a bunch of teenagers (*Rip Off*). That's all he wanted to do. I said OK, I'll try it. I was broke, so what the heck. I did that, then I did *Between Friends*. I wasn't happy with the way that film turned out, but I liked making it.

Then I did *Second Wind*: not a very good script, but a terrific idea. I was very disappointed with that commercially, because it should have done well. It's not a very great movie by any stretch of

the imagination. It was made a year and a half before *Rocky* and no one would touch a sports film then. They just didn't want to know about it.

That is the time I felt I should leave Canada. But then my personal situation changed... kids and things. All these affect you one way or another. So I didn't leave. I should have left after *Goin' Down the Road*. I should have gone to California. There were no ground-rules then. Now I want to leave emotionally, mentally and artistically, but I don't want to leave physically. I spent all my life in Toronto except for a few years in Los Angeles. My roots are here, my friends. I've played on the same football team for 21 years. I prefer to stay here.

But I'm anxious to go back to Califor-

nia to be with people I can respect. I just don't find enough people here that I can really respect. Other directors, producers, writers... I just don't find them here. There's a few, a handful of people. One of my two closest friends is Carol Ballard. It's just so good to be in the company of good filmmakers.

People accuse me of being extremely arrogant about other directors. Nobody is arrogant by nature. Trudeau is not an arrogant person. He appears to be arrogant because he has a lot of contempt for a lot of the twits who sit in Parliament. Arrogance is caused by lack of respect for the people who surround you. The way to cure arrogance is to surround yourself with people whom you respect. Then you're no longer arrogant. The cause of your arrogance is not yourself (at least for me it isn't) it's other people. I would just like to be among people that I consider my peers. There are very few here I can communicate about film the way I want to. So I'm really on the outs here. I really wanted to see founded here a Canadian entertainment film industry. "Entertainment" is the operative word for me.

The film industry has split up into two camps here, in the last four or five years. There are the commercial producers - who think they are commercial producers - who haven't produced anything but commercial flops. Then there is the sort of Canadian "artist." But to me shit is shit. I don't care if it's sleazy *City on Fire* films, or any number of films from the Film Board or Quebec that I could mention. Some aren't bad, but for the most part they're not good films. They are pretentious, boring, slow or dull.

I don't think much of *J.A. Martin photographe*. I thought it was a bore. I thought it was a 40-minute film with some nice photography, nice acting, dragged out to one-and-a-half or two hours. The film wasn't a success. It wasn't a good movie. That's the bottom line. It wasn't entertaining. It wasn't anything. And those films have done greater harm for the Canadian film industry than all the *City on Fires* that you can name. You consider some of the pretentious films like *The Far Shore*... uniquely Canadian films, and the list is endless. They have done more harm to the film industry than any exploitation film you could mention.

Now the other commercial producers have used those films as clubs, saying "well, you see Canadian films don't make money." They don't make money because they're not very good films. That's why. Not because they're Canadian. And they've used that as a club to eradicate any attempts to make any films set in this country. I've got a lot of films that have nothing to do with Canada whatsoever, but there are lots of films I'd like to make that are specifically set here.

Sometimes I say to myself I'll go and teach or whatever but, I'm not very serious about it. I couldn't give filmmaking up... God no!

Cinema Canada: At what point did you get interested in films?

Don Shebib: When I was 15 or 16 I watched films on TV. I wouldn't watch anything that was made after 1940. I'd watch anything that was made before then. Then I found you could watch silent films if you joined the Toronto Film Society. I went there in the later '50s when I was a student at the University of Toronto. I was really taken with that period of film. It had a tremendous romantic fascination for me.

A film like *You Only Live Once* wiped me out for about a week. No film has ever affected me the way that film did. I have a very real sense of social movement and am deeply affected by groups of people acting as one. I was also deeply affected by Frank Capra's *Meet John Doe* and his greatest film *It's a Wonderful Life*. It is only in the late 10 years that people even noticed that film. It's always been one of the great American films, and no one has paid much attention to it.

Cinema Canada: Who are the filmmakers you respect?

Don Shebib: Most are dead. I have a great deal of respect for my friend Carol Ballard. I think he's a tremendously talented filmmaker. He was talented from the first day I met him. I've been singing Carol's praises for 20 years. It's a mundane analogy but Carol's always had a fast ball. We did a couple of films together; we co-directed one together, I shot one for him, he shot one for me. He's just tremendously talented. And it was there from day one. *Harvest* is probably his best film.

My favourite filmmakers are Ford and Capra. I like American films. The present filmmakers... I don't really like too many. I like Alan Pakula's work. I like Coppola. I think he's a very intelligent filmmaker.

The only film that influenced me stylistically was *Listen to Britain* by Humphrey Jennings. It's a documentary film made in war-time Britain... one of the most innovative films ever made.

Did you ever see the film I did on the old war veterans? *Good Times, Bad Times*? For me that is taken to the ultimate step in that style of filmmaking. And the kind of filmmaking that's in *Good Times, Bad Times* and *Listen to Britain* is not so far removed in ways from *Raging Bull*... the way it's cut.

I think Scorsese is a terrific filmmaker. He never knows how to end his films, and he's not a very good story teller, but he's got a tremendous fast ball. Still, there's something lacking in him. His endings are very poor. In *Raging Bull*, he could have thrown all that stuff out when DeNiro puts on 60 lbs. It was irrelevant. He could have stopped the film in 1947, in any number of places. But the ending part was completely irrelevant. It dragged the film down. All his films have a very bad ending, but I have a great deal of admiration for him.

Cinema Canada: What do those directors have? Can you find a common thread in their films that you like in comparison to your work?

Don Shebib: What binds? It's hard to talk about yourself. It's one thing to talk about myself and Carol because we're contemporaries and know each other very well. It's odd to talk about yourself and, say, Frank Capra.

Who knows? Maybe I'll be that good some day. Chances are very slim. Maybe I won't amount to beans.

I have certain things in common with both Ford and Capra, and Carol. We are all gut filmmakers. There are too many filmmakers today who are intellectual filmmakers. I can't stand Brian DePalma. I can't stand pretentious and phoney directors. They are filmmakers who look at *films* all the time, not much else. I'm very much more of a street person. I don't mean like New York street, hip, rock-and-roll kind of person. I'm not that kind. I'm an early 20th century man, very much a Mark Twain (not the character) but the values. The values of the

early 20th century - of Twain, Ford and Capra - are my values. I'm that kind of street person as opposed to the '60s rock-and-roll or the '70s or whatever.

But when you talk about those early filmmakers, those days of filmmaking, they were like the early days of the railroad. The building of North America. Those days are gone. I'm of that temperament. I've got about one grain of sand of an entire beach worth of interest in science fiction. It's even beyond my ken. But I'm extremely interested in historical films. I want to do period films... '20s, '30s and turn of the century. I'm mainly interested in historical films that coincide with the arrival of photography or motion pictures.

But although I talk about Ford and Capra a lot, I don't talk about them, say, the way DePalma would talk about them. I mean someone's remaking *Treasure of the Sierra Madre*. The guyotta be shot. I want to remake *Saturday's Hero*. That's a film that had really good ideas but was not really done well. There's a reason to do them right. You don't remake *39 Steps* or *Grapes of Wrath*. It's insulting.

Even though I talk about Capra and Ford (and this is a very important point), I don't relate back to them, the way these guys are doing. They're just people I am very simpatico with. I'm very much their kind of person. I like their values, but I don't copy their work. I'm just out there having fun, making films. I'd like to do it 10 times more than I do. I love making films.

I just did one for CBC recently. I hadn't worked there for about four years. The script is a piece of junk, but it was fun. I enjoyed doing it.

The way the modern filmmakers - and DePalma epitomizes so many of them for me - the way they look back on these old geezers, there is something almost patronizing.

I can't stand Brian DePalma. I can't stand pretentious and phoney directors... who look at films all the time, not much else. I'm very much more of a street person.

Cinema Canada: Do you see patterns that run through your work?

Don Shebib: I look back and think, why did I make that film? People go through periods. There's a very strong strain that goes through four or five of my films and it culminates with *Goin' Down the Road*. My documentaries follow an obvious pattern and then the patterns, dissipate in features.

You have control over the kind of film you want to make when you're dealing with \$100,000, \$50,000, \$20,000 films. Say you want to make a film on a particular subject. You find someone at the CBC or NFB who'll let you do it, and you do it. With feature films you don't have that kind of choice, unless you're someone like DePalma or you're in a position like his. So I've made feature films with the only scripts I could find.

The only time it was different was with *Fish Hawk*, where someone offered me a project. That had never happened before and hasn't happened since that day. So what I'm saying is you can't apply a certain pattern and read a certain sort of flow in films when you don't have control over those films. When you're dealing with feature films, at least in this country, when the directors don't have control over what they've done, you can't apply a pattern. Certainly with the early films there was a pattern with the kind of films I made.

Cinema Canada: Films in Canada. What's your opinion? Where do you stand right now in December 1981?

Don Shebib: Well, that's a rather difficult question for me because I'm tired of listening to myself be such a doom-sayer and I've been that for such a long long time. Certainly in the last five or six years in particular. It's boring to see myself say it in print. It's boring to have people give me a hard time about saying it. Yet it has to be said because there's nothing else to say about the film industry in Canada. What can you do? It's like

it. I look at the filmmaker and I'm a pretty good judge of ability in that sense.

I look at it like a baseball scout would look at a pitcher. Does he have a fast ball? That's all you care about. Curves, sliders, hooks and every other kind of pitch you can teach them. But a fast ball is God-given. Filmmaking talent is God-given. Someone might be extremely talented and sensitive in other areas, but may not have the peculiar way of looking at things that it takes to be a good filmmaker. I don't subscribe to the theory that "it's the guy's first film - he's just learning." Fuck that, he's going to learn shit. He doesn't have a fast ball.

There are some filmmakers in this country that have been highly respected for several years yet they don't have a fast ball. They never had it. Now there are people saying "Gee, his films aren't so good are they?" They *never* were so good. You could see that from day one. But Canada being the way Canada is... It's a country that loves mediocrity. That's its middle name almost. But, on to other hand, good directors, people like Peter Pearson, haven't been making the feature films in the last few years.



● Shebib last year, creating Heartaches

photo: Robert McEwan

complaining about the cold and living in Edmonton. If you're going to complain about the cold, don't live in Edmonton.

Cinema Canada: Do you have to have a cynical edge to work in this country? And what do you know now you didn't know when you started?

Don Shebib: Well, I know a lot more about filmmaking obviously. I could have known still more if I'd left and gone to the States, or if things had been good for me here, which they haven't been. It's like any art or craft, you have to practice it. You have to have the basic talents to begin with. I'm a very firm believer in that. If someone doesn't have the filmmaking ability with the very first movie they make, they'll never have

Cinema Canada: Why is that? Is mediocrity applied just to the arts in Canada? Or is that just a Canadian trait?

Don Shebib: I have a very strong love/hate relationship with this country. My sense of patriotism is extremely deep and strong. At the same time, there are so many things about Canada that I really dislike. That's true about anybody that looks at their country with any kind of view.

The qualities of America run from highs to lows, from one to ten. Our qualities, our good and bad qualities, sort of sit in the middle range from six to four. You get that middle, safe feeling about Canada.

About our only extreme is that too much money is spent on some films. Why did certain films in this country

cost seven, eight or nine million dollars? I never saw *Patman*. I don't know what the film turned out to be like. I read the script years ago, and it was a script that should never have been made for over two million. I liked the script but I wouldn't give it a popsicle's chance in hell as far as commercial strength.

Cinema Canada: What do you think the future holds?

Don Shebib: It's difficult to predict what's going to happen for me personally and for the industry as well. I feel the capital cost allowance film is pretty well dead. It's so ironic: they bring in the CCA to promote Canadian films and what does it do? It kills them. That's what everyone said was going to happen. With the Eady plan in England, the same thing happened. It happened differently but with the same results. Finally, they bring in a rule for January of this year. Now the director and writer have to be Canadian. So what? The game's over anyway. It's too late.

Besides, the producers will cheat. They will find some Canadian writer and put his name on the film when it was really written by an American. That sort of thing will go on. You can't stop that.

What's been happening in the last two or three years is the packaging. There are several kinds of packages. What we've had here is the most insidious kind of packaging. In the States they talk about packaging. The agents make the films now, so they get Burt Reynolds and Sally Fields, and it's going to be a good package, right? And that's to entice the distributors. The pressure is always on to get a name in the picture. But in the last four years in Canada, the added pressure was to get the investors, so you could have the greatest story in the world, a wonderful director, a film that's going to be sensational, two relative unknowns or minor names starring in the picture and no investors. On the other hand, there is a complete piece of shit with a hack director and hackwriter, but it's got Richard Burton and Elizabeth Taylor in it. That will raise the money.

Now it's one thing to have a name for the public which doesn't are much about it anyway, except for a couple of people. It's another to have a name for the distributor. But it's so insidious to have to have names for a bunch of dentists, doctors and lawyers looking to get tax breaks. So who does the dentist with \$20,000 to lay off, invest in? He will invest in a Burton film because all he knows is Burton. He's not seeing the film. He's not even seeing the script.

And that's what killed the Canadian film industry. Because there has been a scramble to get names, no matter who they were. Whether they fit was irrelevant. It's also irrelevant because most of the scripts weren't worth being made anyways, even if they cast them perfectly. How can you cast a piece of shit perfectly? It's still a piece of shit.

I don't get too excited about politics. I'm not too excited about what's going on in Poland. All my energies go towards filmmaking in that sense. I don't care that the Russians are marching into Poland. But it pisses me off that bad directors make lousy films, not that someone is shooting someone in San Salvador or 3 million people are starving in Nigeria. But it pisses me off that some jerk director will be making the *Terry Fox Story*. Those are the things I get excited about. I still care very much about all that stuff.

I've become jaded in a way. I've finally come to the conclusion that, in this business, it's not how good you are that counts, but, how good people think you are, and mediocrity will almost always win out. I don't know what's going to happen to the future of the Canadian film industry. Right now, as far as I'm concerned, there barely is one. They're all running like lemmings to pay-TV, hoping that's going to solve their problems but they're going to fuck that up like they fucked this up. I don't see why it should be any different.

People have a hard time accepting and understanding me. I like good movies and I get really pissed off when they're not good. That's what I care about. People say, "What skin is it off your nose if some director is making junk? What do you care?" Well, first of all, it is skin off my nose. I've been saying this for years. It's skin off all our noses. If I've got a terrific script, I still can't go out there and get it made because of those people who have burned the industry to the ground. So it does affect everyone. Some people don't like to see food wasted. I don't like to see shlocky, bad movies.

Cinema Canada: What are your biggest faults?

Don Shebib: My biggest fault is that I compromise. I don't know if it's part of me personally or perhaps I just learned to deal with being in Canada. I'm going to do as much as I can to stop compromising too easily. Carol Ballard is fiercely against compromising and I admire him tremendously for it. It's going to get him into trouble some time, because everything is a two-edged sword. But he is uncompromising. I wish I had more of that quality.

Second, I'm not that ambitious. Ambition doesn't mean anything to me. I'd just as soon play golf the rest of my life. I have ambitions to make particular films. I don't have any ambitions to win an Academy Award, except that winning an Academy Award would enable me to do the things I want to do filmwise.

I'm in this... anybody is in the film business or any artistic endeavour, because of a sense of themselves and ego. I have a very strong ego, obviously. But that's not the end. Ego is just a way to get me someplace, that's all. It's the means rather than the end. Although I have a strong ego, I don't think it has overtaken my talents. That's when you're in trouble. And that happens to a lot of people. I just have ambitions about particular projects that I'd like to do. But I would like once, just once, in the near future, to be able to say "I have no excuses about this film, I gave it my best shot." Just to say, "This is the film I wanted to make. The money was there. I had as much time as I wanted to make it. If it fails, it's completely because of me."

I'm tired of making excuses for myself... to myself. I don't really know how good a filmmaker I am. I've never really had a full shot at it. And I don't think anybody in this country has either; it's not just me. I believe very strongly that I would have been a much better filmmaker if I had gone to the States and that's true of several other filmmakers here too.

But when I think back I knew as soon as I'd put my first piece of film to my second and made an edit... I knew filmmaking was for me. It's like the line a friend of mine said, "I knew when I had my first hard-on that that was what I wanted to do the rest of my life." Filmmaking is the same. ●

Seeing the deal through

David Patterson moved into feature production from a firm base as president of Telescene, a Montreal production company which, for over five years, has regularly produced television commercials, documentaries and industrial films. With Niel Léger, and now Pieter Kroonenburg as partners, Patterson uses Telescene to furnish the first capital needed to develop feature projects.

Heartaches - and the title was often appropriate during the shoot - was Patterson's first adventure into the feature arena. Now, teaming up again with Kroonenburg while Léger minds the Telescene shop, Patterson is gearing up for pre-production on Cross Country, a Canada-U.K. co-production to film in April, and is working out development details with the CBC for a mini-series for 1983.

Below are some comments by Patterson, given during an interview with Cinema Canada, about the importance of sticking with a film once it wraps, and about the challenges confronting the industry in the coming year.

The success of a film has most to do with the amount of time, energy and ingenuity that the producers apply to making sure that it works. *Heartaches* is certainly a case in point. No matter how good your sales agent is, and no matter how great the contracts you have, the principals must continue to be the prime movers.

The overall sales agent was the Seven Arts people, Michael Bennahum who really a terrific job, spent a lot of money out of his own pocket, and did a lot of lobbying and hard work. But in the final analysis, only the person who believes in something can make it stick, and it was the producers of *Heartaches* who ultimately made the Avco Embassy deal. They had turned the film down three times and they picked it up on the fourth pass because we were able to present it to them with the marketing hook.

There had been an inability on the part of the executives at most studios and distribution companies to see the inherent value in *Heartaches*. Consequently, it was necessary to find the one individual who could give us the twist that would make it comprehensible to the distributors. Pieter, on this last trip to Los Angeles, found an advertising consultant to Avco Embassy. They saw the picture in a private screening together, and he got very excited about its potential, for a certain reason. He said "Look, I think this picture is another 9 to 5. I think we have to change the title and market it that way." He had all sorts of ideas and... the next morning, they go down to see Len Shapiro at Avco Embassy, and I don't think we looked back. Three weeks later the deal was signed because someone had found the way.

We have the kind of deal with Avco Embassy that was worth holding out for. They handle the world. We do not have full cross-collateralization. We have access to 20% of revenues from first dollar with their expenses coming out of their share. We have a lot of things which I'm not sure too many Canadian producers have worried about...

Two years ago, in the Fall of the '80s, it was very easy to get an Avco deal of some description. Today, you cannot get an Avco Embassy deal unless you also have something viable to offer. The

distributor now says, "You're offering me a deal where I can absolutely lose no money, but I still won't take it. Why should I spend my time just not to lose money?"

The market has changed substantially in the US. Network pre-sales no longer take place. Off-network and cable television are in such a state of change and flux that nobody quite knows how to handle them. Because videocassettes are coming in and pay cable networks are opening up, etc., it's very difficult to deal with them in a pre-sale environment. Finally, the theatrical distributors are saying, "Look, I don't want to handle any film theatrically just because you're giving me the ancillary rights and I will be covered. I want to believe that this film has theatrical potential equal to the amount of effort and money I will spend on it."

So we were born about six months too late with *Heartaches* in that respect. Certainly our expectations at the time that we set out to produce the picture were vastly changed by the time we had an answer print to the picture; and then we had an eight-month, up-hill fight to ensure that we had the kind of viable deal which would imply that, if the picture performs, the unit-holders stand to make money. That was our objective, and with Avco we have that.

My greatest concern, the greatest crying need, on the part of producers in Canada, is to be able to apply the amount of working capital required to see their ideas bear fruit. We see the traditional avenues drying up; a lot of private investment groups are less willing to invest because of the track record of films, less willing because of the current economic situation and their lack of need for protecting capital gains and income.

At the same time, we're probably at a break point although, outside of the industry, no one's aware of it. We have learned a lot of lessons as producers about what it is that makes a viable business proposition, and we're at a point where we can be much more valuable to the financial community in terms of an investment opportunity than was ever the case.

Somehow, we haven't met the challenge of what it was the financiers were looking for in terms of establishing long-term relationships. We have had the exposure, one to another, and what the financial community has walked away with is a bad impression, if they have any impression at all.

I think that the crunch is going to boil down to two things really. First is Revenue Canada's attitude towards pre-sales - we call them pre-sales, they call them revenue guarantees.

I think we have been limited in our ability to offer a viable business opportunity to the investor because of the concern over revenue guarantees and whether or not they would ultimately mitigate against the tax shelter.

Literally, I've been in the position of saying to American sales agents and distributors, "Look, I don't like to let you off this hook. I know you told me you'd give me a \$500,000 letter of credit on this, but would you soften the deal? Would you tell me that you'll only give it to me if x-y-z will happen?" And he's saying, (cont. on p. 30)

Business as (un)usual

Ten years ago, the equivalent of our current economic outlook would have devastated experimental film in this country.

by Seth Feldman

Canadian experimental film can be thought of as being comprised of two distinct sensibilities. The first of these begins with Norman McLaren's arrival – from England via the Museum of Modern Art – at the National Film Board. The work of McLaren and the other Film Board artists not only created world-class animation but also served to provide an incentive for experimentation in the Board's other endeavours. It was from the experimentors that the blood-line of Canadian documentary in the 50's and early 60's received an infusion that was in no small way responsible for the achievements of, for instance, the Unit B directors.

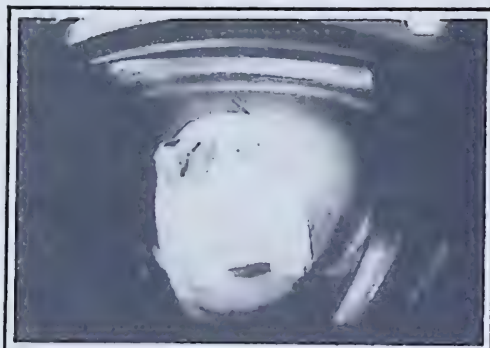
The culmination of this first movement of the Canadian experimental film came at Expo. The cinematic formats produced for the Canadian pavilion were monuments to the achievements of a quarter century by the civil service avant-garde. In retrospect, the Expo pieces were also its swansong. Too complex to reproduce, the installations could be critiqued and appreciated only by those who passed so quickly through them. Moreover, the Expo works suffered from a dreariness of content that undermined their dynamic form. They were too anonymous and, in the end, too full of goodthink. They were the dinosaurs of public service experimentation; it came as no surprise when they lost out to swifter, leaner beasts.

As the NFB sank into increasingly timid variations of the official style and the very heavy messages contained within it, the new breed emerged. The Centennial era was their watershed as well. Michael Snow and Joyce Wieland returned more and more frequently from New York, bringing with them the perceptions of the New American Cinema. A wave of new talent appeared in the nation's emerging film co-ops. It was also during the Centennial Year that the 'other' CFDC – that is, the Canadian Filmmaker's Distribution Centre – was formed. It was, unlike its government namesake, an agency that maximized Canadian content while discouraging entrepreneurial middlemen.

For its April 1970 issue, *artscanada* invited the American futurist, Gene Youngblood, to introduce the first works of these new filmmakers to the nation's artistic community. That Youngblood spent nearly half the article simply introducing the concept of alternate

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media may be some indication of how unprepared his readership was for the films he discussed. Or perhaps Youngblood was trying to frame the movement in the context of a McLuhanesque consciousness that he assumed would be at the forefront of the early 70's Canadian sensibility. Whatever his motivations, the remainder of the article was comprised of portraits of individuals isolated in time and space from each other and



from the traditions of the world experimental movement.

Youngblood was at least partially right. The postwar years that had in the U.S. been filled with films by Brakhage, Deren, Broughton and Mekas were, in this country, an artistic vacuum that would have to be overcome by the later-day arrivals. This was not so much a job for Snow and Wieland. Their sensibilities had been shaped by the mature genre they had encountered in New York; Snow and Wieland's work was, in a sense, the continuation of work that had never been done here. It would be up to the new people gathering around the CFDC, the Pacific Cinematheque and, to a lesser extent, the other regional co-ops, to do this fundamental backtracking.

Perhaps the most important figure in this regard has been Bruce Elder. Working with a keen awareness of the heritage of the world avant-garde cinema and a far ranging grasp of classical and contemporary aesthetics, Elder has done much of the homework for the Canadian experimental movement. Certainly, this has been the central thrust of his film work: *The Art of Worldly Wisdom* is our most sophisticated extrapolation of personal imagery; *Sweet Love Remembered* is striking in its simple, classic symmetry of recognizable form; and *1857: Fool's Gold* represents an achievement in personal technology that may be compared with anything produced in the world's informal network of home-vision workshops.

Elder has also been of central importance to the creation and sustaining of virtually all of the institutional infrastructure of Canadian experimental film in Ontario and at the federal level.

Like the other filmmakers of his stature – most notably David Rimmer, Al Razutis, Kirk Tougas, as well as Snow – it has fallen upon Elder to periodically justify the granting of arts funding to experimental work. The measure of success in this has been a level of government support for the avant-garde film second to none. Without being unduly optimistic, it may be said that public funding agencies in this country have provided the wherewithal by which young talent may be developed and established figures sustained. Moreover, these agencies have gone beyond the funding of individual artists to provide reasonable support of exhibition (the Funnel film theatre in Toronto), distribution (the now renamed CFMDC) and preservation (the Pacific and Quebec Cinematheques). On their part, educational institutions, until quite recently, have been sympathetic to the study of inde-



pendent film and the training of those who wish to work in the area.

Not surprisingly, though, institutional funding cutbacks are beginning to take their toll. Universities and colleges have reduced or eliminated film production courses. The remaining programmes have smaller rental budgets and thus take fewer chances renting new experimental works which have, by and large, a rather high cost per minute. Some public institutions – most notably, the Art Gallery of Ontario – have also cited financial restraint as a reason for cancelling their screenings of experimental work. And, of course, the cost of filmmaking equipment and materials has skyrocketed.

Ten years ago, the equivalent of our current economic outlook would have devastated experimental film in this country. Today, thanks to the skills and experience of its practitioners, its aggressive spokespeople and its administrators, the death of the movement seems unlikely. Cancelled screenings are offset by exhibition in new venues such as private galleries and, to a tiny, tentative degree, television. Experimental work plays an increasing role in non-industry film festivals. The Canada Council, in conjunction with the Aca-

demy of Canadian Cinema, is sponsoring an Independent Short Film Showcase patterned after a similar American attempt to get this kind of work into commercial theatres.

Production expenses are, to some degree, being controlled by an increasing use of super-8 as an experimental format. This was particularly evident at this year's International Super-8 Film Festival in Toronto, where an experimental film was awarded the grand prize and the majority of the judges' discretionary awards. (On the other hand, despite Youngblood's prognostication, video is not seen as an alternative production medium. Filmmakers like to touch the stuff; video-makers are another kind of people.)

Canadian experimental film has elicited unprecedented attention abroad. Snow's major show at the Pompidou Centre in Paris is simply the most visible manifestation of a wave of work by major Canadian filmmakers that has been seen across Europe and the States. The *Canada in Berlin* retrospective currently being organized by Elder will continue the momentum. And Canadians themselves may come to appreciate the movement during the Festival of Festivals' 1982 survey of Canadian cinema (if the Festival organizers can muster the requisite taste and courage).

Perhaps the most significant evidence of the health of Canadian experimental cinema is its ability to replenish itself. In the last half decade, at least three of the major figures cited by Youngblood – Wieland, Jack Chambers and Greg Curnoe – have been lost to the movement. Yet the Canadian avant garde is sustained not only by its "names" but also by the equally noteworthy talents of people like Rick Hancox, Veronika Soul, Jim Anderson, Chris Gallagher, Andrew Lugg and Julian Samuel. Best of all, new filmmakers are emerging and being recognized. Patrick Jenkins is the example most frequently cited. But word is also beginning to spread about the work of people such as John Porter, Robert Rayher, Rafael Bendahan, Barbara Sternberg, Steve Niblock and Villem Teder.

What does this all mean? Is there an aesthetic shape to Canadian experimental cinema that makes all of this individual activity something more than just a set of dots on the oversized national map? Can the movement survive the passing of Youngblood's McLuhanesque sensibility?

Canadian experimental cinema has attracted some better than average theorists and critics – in the persons of Blaine Allen, Regina Cornwell and Anna

MAKING IT

Gronau. Characteristically, though, it is Elder who, in an as yet unpublished paper, seems to be closest to finding something linking the tremendous energy of these disparate figures. Without claiming to summarize his argument in this short space, it is fair to say that he can link Canadian experimental film with a post-modernist sensibility that is best exemplified in a unique appreciation of the photographic image. To put Elder's thesis in another context, perhaps it might also be said that the Canadian experimental cinema, far from being a collection of subjective perceptions is, in fact, a mass response to the fixed, stylized forms and the predominance of a narrow range of iconography in the "conventional" English Canadian cinematic experience.

Like Japanese cinema, Canadian Film as a whole is pedantic; it must justify the time it consumes in a newly emerging technological society. The harsh codification inherent in our major media threatens, in the long run, to tell us only what we already know. The role of Canadian experimental cinema, to rephrase Elder's contention, is to mimic this epistemology though a self-conscious awareness of codification. We are on our guard. As a result, what seems to be idiosyncratic, inaccessible visions are in fact, the best mirrors we have. ●



● The Art of Worldly Wisdom by R. Bruce Elder



● Opposite: Al Razutis in portrait, and David Rimmer's *Watching for the Queen*. Above, Rimmer's crowd surrounds R. Bruce Elder's *Sweet Love Remembered*.

LAMEN T FOR AN Industry

All the Canadian distributor was asking for was what he considered to be his natural rights. If Canadian producers were being given millions of tax payers' dollars... to make pictures that they didn't know how to make to practice on, why shouldn't some of the benefit have gone to feed the distribution infrastructure that had been in place for 60 years? But the CFDC, instead, decided in all its wisdom to ignore that structure: "We'll make the pictures. Big monumental productions and the world will beat a path to our door and the Canadian distributor be damned!"

— Daniel Weinzwieg

If you go on the premise that the prime concern of the Majors is to make Canada part of their market, then their success in the last 2 or 3 years has been tremendous.

— Martin Bockner

The day of the independent film distributor is dead.

— M.M. (Mickey) Stevenson

by Virginia Kelly

The three men quoted are all former presidents of Canadian-owned film distribution companies. Two of those companies no longer exist; Dan Weinzwieg's Danton Films and Marty Bockner's Saguenay Films. Mickey Stevenson left the distribution business after 24 years at Paramount, four more as President of National General Pictures of Canada and seven as President of Astral Films to become an independent film producer (*Humungus*). Each of these men has given a reason why in January 1982 the key question on the lips of every independent Cana-

dian film distributor is not "How well will we do this year?" but "Will we still be in business in January 1983?"

Back in the autumn of 1980 Danton Films and another company International Film Distributors Ltd., headed by Charles Chaplin, closed shop. Just this past August Bockner announced that Saguenay Films was out of business. Dabara Films, operated in Toronto by Sharon Singer, hasn't had a single theatrical release since she opened *L'homme à tout faire* commercially in Toronto over a year ago. The President of Creswin Films, Larry Rittenberg, closed down his office to accept a full-time position with New World Mutual Films. The situation is just as critical in Quebec. It is not an exaggeration to say that in 1982 the Canadian independent film distributor is an endangered species.

Although the media have been singularly indifferent, the distribution sector of the film industry in Canada is the most interesting and, in the long term, the most significant sector of the industry. It is the film distributor who is the middle man between producer and exhibitor, who really holds the power to make or to break a film industry in Canada. That power is economic, and directly affects anyone who has ever plunked down money at the box office. In 1979 (latest figures available) gross receipts from admissions at the box office came in at a whopping \$277,524,000. That same year over 80% of that revenue exited south to the head offices of the "Majors" — industry jargon for the six mammoth companies that dominate the world theatrical film market (Columbia, Paramount, Twentieth Century-Fox, United Artists, Universal and Warner Bros.). With so much money at stake one would logically look to the government for regulatory action but the history of the distribution biz in Canada is a Pandora's Box of miscalculation and cold-blooded complicity in the slow and often painful death of a Canadian industry.

The life blood of any film distributor is a constant flow of product from the producer to the screen, and when there is any interference at either end of the line, the distributor can suffer greatly. To obtain good films is not enough. A distributor's success is ultimately measured by the box office receipts his films generate, so winning the select screens and the prime playtime is as important a function of film distribution as buying good product.

In Canada, the independents have to bargain with either the Famous Players or Canadian-Odeon theatre circuits. Canadian independent distributors can't always get payoff from the larger of the chains, Famous Players (100% owned by Gulf and Western who also own and operate Paramount Pictures). A regular and constant flow of films from Paramount, United Artists and Warner Bros. will always end up on a Famous screen and Odeon can count on the faithfulness of Columbia Pictures and Universal to fill its screens. Twentieth Century-Fox splits between the two circuits. The fidelity of the Majors to the theatre circuits in Canada is unquestioned, and anyone who has tried

to upset the apple cart has been scarred.

For almost 60 years now the pattern has remained relatively unaltered. As N.A. Taylor so aptly points out, the "independent must slip in his product between the raindrops." Len Herberman, President of Ambassador Films puts it this way: "The independent always had to stand on the side lines during certain times of the year and wait for openings to rush in and get his pictures played... The major companies would generally get what we call 'preferred playtime,' the summer playtime, the Christmas playtime, etc. Now at Christmas, for the most part, we can't get into the market."

Shrinking screen time for independent distributors in Canada came to a peak several years ago and reflected a significant shift in the Majors' pattern of film acquisition and marketing. The kinds of films that the Majors now pick up, and the way in which they market those pictures, has had a tremendous effect on the ability of the independents to obtain films and screens. Linda Beath, formerly of New Cinema Ltd., explains the relationship this way: "About three years ago, all of a sudden, there was no screen time available to independents and, because they were under-capitalized, they were unable to fill the demand for income from the exhibition chains. Every year for the last three years all of the studios announced more productions. In one year Warner went from the 8 productions which they had produced for two or three years, to 14 films, and Universal went from 14 films to 32 films, so there was an incredibly large jump in the number of studio productions on screen in Canada. The independents couldn't find playing time for the films that they normally would have been able to expose and therefore couldn't get the kind of income that they'd been used to. Instead of cutting back — and in Canada it's very hard for an independent to cut back; it means deleting one of your four staffers — and instead of amalgamating, they ended up in a weakened position."

Over the last three years the Majors have consolidated and strengthened their positions over the independents (in the United States as well as in Canada). They have either bought or produced the kind of pictures that once kept the independents in business: the

exploitation picture. Low-budget, independently made "B"-type films like *Airplane*, *Friday the 13th*, *Prom Night* and *Halloween*, became the largest money-makers and the Majors were quick to put themselves in a position to benefit from this situation.

Dan Weinzwieg's company Danton Films had lived and thrived off this kind of film. "We started Danton Films in 1968 when the Majors were in a much weaker position than they are today. There was a slump in cinema attendance and production in general, and the independents were able to fill the gap that was left by the Major companies. And they filled it very successfully with a new kind of distribution, a new kind of product that the Majors wouldn't go near. This is the area called exploitation pictures which included everything from action pictures to off-beat, off-the-wall comedies to mildly salacious films. At that time, by using marketing techniques on these films that were a little bit different than what the Majors had been used to, independent distributors were able to become very successful in a very short period of time. They really proliferated in those early years, multiplying like rabbits. It was a good, viable business and they made a very strong contribution to the industry."

Even back in the "good years" of the late '60s, early '70s, the independents found that their most successful strategies for survival were defensive tactics. They could only react to what the Majors were doing and were therefore extremely vulnerable. The independents, because of their small size, depended on continual box office success. They didn't have the cushions of capital that the Majors, as members of multinational corporations, enjoyed. Dan Weinzwieg remembers: "... The cost of distribution went up enormously: the cost of buying media (newspaper advertising, television advertising and other methods of selling your films), and the cost of prints doubled within a couple of years because of the oil shortage and the rising cost of raw stock. So, the overheads of the independents, which had been lower, more cost-efficient operations, started to become seriously overburdened. And since it became more expensive to operate the companies, you had to increase the volume of product to justify your overhead, and that meant you had to go out and buy more pictures. Well, the pictures that the independents lived off of and did very well with were all of a sudden being bought up by the Major companies... And so companies like Saguenay and Danton and the other independents... found themselves without their bread and butter... The majors started taking the place of the independent distributors.

"The other thing that pushed the Majors into increasing the numbers of pictures that they released and acquiring independently produced films was the cost of production, which today in Hollywood is just somewhere under the \$10 million mark per picture average. Now, you can't produce too many pictures that bomb out at the box office before you have to start answering to your shareholders. But you could buy a picture made by an independent producer for a few million dollars and take a shot at it, take a calculated gamble, and if it doesn't work out you recoup your money and make a nice profit in the ancillary rights market. Now who can afford to do that and take those risks but the Major companies?"

Reducing the risk has always been an

important concern, and many in Canada realized that vertical integration – associating a production company, a distribution company and perhaps some theatres – was one way to survive. In Quebec, Pierre David's distribution company, Les Films Mutuels, has long served to distribute films made by Les Productions Mutuelles. He has recently repeated this pattern by using New World Mutual Films, based in Toronto, to distribute films made by Filmplan International, in which he and Victor Solnicki are partners.

Cinepix, a Montreal distributor, had offices in Toronto and, through Cinema International Canada, owned 14 screens in Quebec. When the principals, John Dunning and André Link, went into production as Dal, Cinepix first assured distribution. In Toronto, Linda Beath of New Cinema runs, through L.J. Beath and Associates, two theatres in Toronto, the Fine Arts Cinema and the Revue Repertory, and has built up a repertory circuit for her product across the country. Similarly, Astral Bellevue Pathé runs the distribution company Astral Films in Toronto while it produces in Montreal as Astral Productions and runs the

owned by investors in International Film Distribution Ltd., were sold to Drabinsky, completing the total integration of his operations.

Nevertheless, the premise upon which Cineplex was founded – the use of video projectors to compete with the 35mm houses – has proved faulty. When it became obvious that the technology was not yet ready for implementation on such a large scale, Cineplex started using 16mm prints and projectors. Again, unable to get first-run films quickly enough in 16mm, the existing Cineplex theatres have been converted to 35mm and new theatres will use the larger format. There may be much madness in their methods but regardless of industry opinion on the effectiveness and potential profitability of an enterprise as ambitious and extreme as the Cineplex/Pan-Canadian/Tiberius Films integration, one must admire the determination on the part of Nat Taylor and Garth Drabinsky to establish an independent, indigenous system for the production, distribution and exhibition of films in Canada.

Since the demise of Danton, Weinzwieg has been the chief booker for Cine-

foreigners who have the definite advantage. That's the bottom line. As Linda Beath puts it, "... the Canadian distributors are really victimized by the studio system. In Canada, because the Majors are such heavy bookers with Odeon and Famous, the independents don't have access to the screens and the non-studio, independently produced product is often sold to the Majors as part of the domestic US market."

Discriminated against in their own country, Canadian independent distributors find themselves beleaguered and squeezed on all sides. They can't get product so they can't get screens and if they can't get the screens they won't attract product. The vicious circle is reinforced by the perception on the part of the Majors that Canadian film audiences are just an extension of the American market. Linda Beath is emphatic: Canadian distributors must educate the sellers of product to the fact that the Canadian marketplace isn't simply 10% of the US market but a totally different territory where their pictures can be exploited more profitably by Canadian distributors.

In 1965 a very interesting book *Lament For a Nation: The Defeat of Canadian Nationalism* was published. Part of George Grant's thesis seems to have been specifically written about the film industry and the government's strange notions of how best to protect culture. Grant writes that "... the crucial years were those of the early forties. The decisions of those years were made once and for all, and were not compatible with the continuance of a sovereign Canadian nation. Once it was decided that Canada was to be a branch-plant society of American capitalism, the issue of Canadian nationalism had been settled. The decision may or may not have been necessary; it may have been good or bad for Canada to be integrated into the international capitalism that has dominated the West since 1945. But certainly Canada could not exist as a nation when the chief end of the government's policy was the quickest integration into that complex. The Liberal policy under C.D. Howe was integration as fast as possible and at all costs. No other consideration was allowed to stand in the way. The society produced by such policies may reap enormous benefits, but it will not be a nation. Its culture will become the empire's to which it belongs. Branch-plant economies have branch-plant cultures. The O'Keefe Centre symbolizes Canada."

Grant alludes to the double standard with which government handles cultural issues in this country. An understanding of this double standard makes the impossible bind which the independent distributors find themselves in quite apparent. Governments have been paying lip service to protecting culture for years, at the same time giving tacit approval to foreign "cultural corporations" to proliferate and profit in Canada. In a sense it has nothing to do with culture. The bottom line is money. It doesn't matter whether people go to the theatre to watch *Raiders of the Lost Ark* or *Who Has Seen the Wind*. What does matter is that 80% of the money collected at the box office ends up in New York City and that the government allows that to happen.

The illusion of a free market is an albatross around the neck of every independent film distributor in Canada. The rhetoric of the free market is thrown up at him every time he might make a

Discriminated against in their own country, Canadian independent distributors find themselves beleaguered and squeezed on all sides. They can't get product so they can't get screens, and if they can't get the screens they won't attract product. The vicious circle is reinforced by the perception of the Majors that Canadian film audiences are just an extension of the American market.

Bellevue Pathé lab.- Currently, it is branching into video, animation and vying for a pay-TV license.

But even these experiments are not conclusive. Filmplan International, the most prolific film production company of the last three years, has ceased, and Pierre David is moving his operations to Los Angeles, commuting back to Montreal. Both Dal and Astral failed to produce in 1981. Already in 1979, Dal found that its own distribution company, Cinepix, could not compete with the Majors, and let its most successful film, *Meatballs*, go to Paramount for distribution in the US and Canada.

"The most flamboyant and daring example of vertical integration of the film industry in Canada is the Cineplex Corp. which came blasting onto the scene in 1979 with the opening of the first Cineplex complex of 18 theatres at the Eaton Centre in Toronto. Dubbed as "mini-multiplexes" by Cineplex Corp. President N.A. (Nat) Taylor, Cineplex complexes have opened in 17 locations across Canada with a total of 131 screens.

Within a year of opening it was becoming apparent that the theatres were in desperate need of a guaranteed supply of product. Unlike Famous Players or Odeon, principals Garth Drabinsky and Nat Taylor couldn't count on getting product for their screens from the Majors, so they formed their own distribution company, Pan Canadian Film Distributors Ltd. Several of the films in distribution with Pan Canadian are pictures produced by Drabinsky for his company Tiberius Films. Finally, this year the Kleinberg Film Studios, once

plex Corp.'s outlets across the country and he believes that vertical integration of the sort practised by Cinepix, New World Mutual, New Cinema, Astral Bellevue Pathé and Pan-Canadian is the only way a viable and independent distribution industry can exist in Canada side by side with the US Majors. "The only companies that were able to survive the massacre... in Canada were companies that are vertically integrated with larger companies so that the distribution system could be fed by other businesses... I'm referring to situations like Astral which also has Columbia and Fox which allows them to be very selective in the films they choose to distribute. They're able to maintain a distribution network as a result of product flow from two Major companies. Similarly with New World Mutual. With a continuous supply of strong product from a mini-major company like Avco Embassy, they're able to maintain operations in Canada. Similarly a company like Pan-Canadian which has a support system through Cineplex theatres and through production within its organization. These companies in Canada are able to be viable businesses, to have the necessary financial support and product flow to keep them in business. Without the vertical integration an independent distributor cannot exist today in any meaningful way unless he operates out of a shoe box or out of his basement with whatever film he can scrounge cheaply enough."

The truth is that the US Majors have been allowed to set their own terms for operating in this country. Canadian independents are forced to compete with

little noise and charge foul play on the part of the Majors. And sometimes the independent distributor will use the rhetoric against himself in sheer desperation, trying to come to grips with why his company isn't flourishing side by side with the multi-million dollar corporations. Listen to Mickey Stevenson: "People can run around and cry and whine all they want but it's the law of the jungle, the fittest survive. It's an open marketplace. It's always been survival of the fittest and I don't think that the government can change things. Canada is a geographical accident and I don't think that you can legislate that away." Or Leonard Herberman of Ambassador Films: "... Neither Famous nor Odeon will pull off a picture if it is profitable for them; and if it's profitable for them it's profitable for us. If it's not profitable for them, it's not profitable for us... The independent does not have it easy, but on the other hand, I think several people try to blow the Famous/Odeon thing out of proportion. If you've got a picture that's going to make money they'll play it."

Such is the pervasive influence of the studio system that many of the most capable and experienced individuals in the Canadian industry believe that they are on equal footing with the Majors; that they have the same chances - that if only they were good businessmen like the Majors they would be able to expand and profit like them. There is an underlying feeling in the independent distribution sector that perhaps we really are part of the American market so that as a market territory, Canada should naturally belong to the American studio system, that the Americans have as much right to be here as they do. When one looks at the figures, one can't help but feel angered at the hypocrisy of government policy that has given carte blanche to the Americans. Historically, the government's record in the area of film distribution/exhibition policy is appalling.

Dan Weinzwieg sums up the situation: "... the Major studios live and abide by the regulations of whatever country they're in because they have to and because they're not going to give up millions of dollars... The Canadian distributor really had a better opportunity to survive than anyone else in North America. What happened here was very clear. The CFDC - the government really and the CFDC in particular - turned a blind eye to the independent distributor and really created the hole into which they fell. It was quite within their power and within their mandate to support the structure of the Canadian film industry, not just the production sector but distribution as well. The architect of the destruction of the independent distributor is a man by the name of Michael McCabe. It was his approach, when he came into the CFDC, that really created the lack of policy in this area... it didn't have anything to do with money. That

was a false issue... It became a matter of policy. It was a matter of appeasing, again, the Americans. It goes back to the Canadians as the hewers of wood where we manufacture a native product, a natural resource be it lumber or mining or oil or, in this case, film, and then license it to Americans for a small royalty. That was the policy that was carried out by the McCabe administration with its eye open to what it was doing... I was present at numerous meetings and discussions with the CFDC, and our association attempted to educate Michael with arguments and statistics to show that we were capable not only of surviving but of returning a substantial amount of money to the Canadian producer. And despite the amount of lip service that was paid to us, absolutely no support whatsoever was forthcoming."

The CFDC with its "Canada Can and Does" rhetoric best illustrates the gap that exists between the government's intentions and the decisions taken in the area of film policy. A reworking of that famous cliché "Those that can't do, teach; and those that can't teach, work for the government" goes a long way in explaining why, despite all the years, personnel and money that has been spent in this area, the Canadian film industry is still extremely unstable and vulnerable. When analyzing the decline of the independent distribution sector one finds that it was made to suffer while the production sector flourished. The immense wrongheadedness and bungling of priorities by the CFDC since the onset of the "Boom Years" is best illustrated by exploring the relationship between the production and distribution sectors in Canada during the last few years.

The refusal, or perhaps just the plain inability, of those responsible for making and administering film policy, to see the film industry as a multifaceted, inter-dependent whole was a major error. At all levels of government, bodies responsible for the film industry (Department of Communications, the CFDC, provincial ministries) tackle the problems of a very specific industry with very specific problems. The lack of consultation with working professionals is a very large concern among those working in the independent distribution sector. "... they were ignoring the sector which could have been the strongest support system for production," comments Weinzwieg. "They never availed themselves of the expertise that was available in Canada... Independents have 10 or 20 or 30 years of experience looking at figures every Monday morning and seeing what does business and what doesn't do business. They have screened thousands of pictures and have an instinct, a feel for the market place. Rarely did a producer come to a Canadian distributor and ask him to read a script and to give an appraisal." Linda Beath continues: "I think that the CFDC has to recognize that in order to have an industry here you have to talk about an industry in full and that includes publicity, promotion, distribution, release schedules, bookings, theatres and the kind of support needed there. So instead of appointing people who are at odds with the system and at odds with dealing in the way the system deals, I think that it should be using a lot more working professionals to give advice and guidance and supporting a lot more diverse ventures... There's absolutely no image in the mind of the people who work at the CFDC about

how to operate in the industry and no recognition by the CFDC that the industry is a multi-faceted integration. Until they get that image in their mind, the CFDC is merely a mirage for a young producer."

At present there is still no overall policy with regards to film distribution in Canada. What does exist are two programmes initiated and administered by the CFDC since 1979. Prior to 1979 no assistance was given by the CFDC to Canadian-produced films without CFDC participation. Anne Brown, Advisor, Distribution and Marketing, wrote me a

Until April 1982, there are no funds available under the investment programme. We are working with an interim fund and all commitments must be on a loan basis, with guaranteed payback."

Taxpayers can relax. The CFDC is hardly giving anything away here. In fact, the two programmes are so unattractive and impractical that it is surprising that in 1981 nine feature films took advantage of these schemes to the tune of \$132,000 out of a total CFDC budget of \$4.2 million.

The bottom line is money. It doesn't matter whether people go to the theatre to watch Raiders of the Lost Ark or Who Has Seen the Wind. What does matter is that 80% of the money that is collected at the box office ends up in New York City and that the Government allows that to happen.

letter on November 10 outlining these two programmes:

1. Where the CFDC has already been involved in the financing of the film: loan or investment programme.
2. Where the CFDC has not participated in the financing of the film: loan programme only.

Loan Programme

Maximum participation of the CFDC: \$25,000 or 50% of the budget, whichever is less based on matching funds from the distributor. Repayable in 6 months, with interest at prime plus 2% and a set-up fee (\$100 if \$10,000 or less, \$250 if more than \$10,000).

Security: Promissory note and an assignment, i.e. TV contract, first revenues, or the like. Financial statements for the past 2 years from the company issuing the promissory note.

Investment Programme

Maximum participation of the CFDC: \$25,000 or 50% of the budget, whichever is less, based on matching funds from the distributor. CFDC will pay 50% of paid bills submitted or invoices received within 7 days of receipt by CFDC on approved expenses.

Repayable 100% in first position from all revenues, with the same set-up fee as loan.

Remittances to CFDC from first revenues must be accompanied by photocopy of exhibitors' cheque to distributor and exhibitors' statement. Security: Assignment of first revenues until repaid.

Independent and Canadian-owned Motion Picture Distributors

Prima Film Inc. • Cinépix Inc.
Citadel Film Dist. Ltd.
Frontier Amusements Ltd.
New Cinema Ltd.
Ambassador Film Dist. Ltd.
Astral Films Ltd. • Dabara Films
Pan Canadian

Ron Emilio, President of Citadel Films and President of the independents' lobbying group, The Association of Independent & Canadian-Owned Motion Picture Distributors (AICMPD), doesn't think much of the CFDC's present assistance programmes for distributors: "The CFDC is a very peculiar organization. They were so happy that they could offer us this great deal but I told Jocelyne (Pelchat-Johnson), I was straight with her. I said 'You won't put me under the ground. Please don't offer me 25 cents to help me go out of business.' We're not investors in the films we distribute so why should I take out a loan to launch a bad film?"

The independent distributors as a group cannot be criticized for their record of picking up Canadian product for distribution in this country. A look at the films released during the last two years shows a high proportion of Canadian companies distributing films produced recently. However, what is obvious is that, by and large, the Canadian companies got stuck with films that failed miserably at the box office while the Majors ended up with the biggest winners: *Meatballs* (Paramount), *Heavy Metal* (Columbia), *Running* (Universal), *Middle Age Crazy* (Twentieth Century-Fox), and *Atlantic City* (Paramount). The larger box office films distributed by Canadian companies were *Les Plouffe* (Ciné 360 in Quebec only), *Scanners* (New World Mutual) and *Prom Night* (Astral). With the exception of *Les Plouffe* the other films were being distributed by vertically integrated companies.

Through the '60s and '70s, the independent distributors' support of Canadian production was important. Since the Majors were uninterested, the independents distributed all the films, good and bad, and some think that this contributed to the sorry state of independent distribution today. They wish that all Canadian films would continue to come to the independents, so that they could now reap the benefit of some better films. "The simplest way in which the Canadian government and the CFDC could have supported the independent distributor was by simply insuring that they were the distributors of Canadian films, good and bad. The independent distributor would end up

Association québécoise des distributeurs de films (AQDF)

Art Films Inc. • Astral Films Ltd.
Cana-Films Reg'd.
Ciné-Agence du Québec (1976) Inc.
Cinépix Inc. • Compagnie France Film
Corporation des Films Mutuels Ltée.
Faroun Films (Canada) Ltée
Films Inter Inc. • Les Films René Malo Inc.
Les Films SMC (Québec) Enr.
Hoggar Films • Prima Film Inc.
Vivafilm Ltée

with some of those 45 stinkers but he might have also ended up with *Meatballs* or *Atlantic City* or *Middle Age Crazy* or *Running* or any of the pictures that were worthwhile and potential money-makers in Canada... Our association put forth a number of remedies in briefs to both the CFDC and the Secretary of State's office... Some included some regulatory systems so that, for instance, the Major companies could distribute in Canada any pictures that they produced without any interference, but pictures that were independently produced and purchased by them for US distribution would have to be sold separately in Canada," says Weinzwieg.

Since it has been shown time and time again that government film industry agencies will not lobby in the interests of the independent film distributor, this effort must be one of self-help. Unfortunately, the independents have been lax in this area. The Canadian Motion Picture Distributors Association (CMPDA), the professional association and lobbying group for the Major companies in Canada, has a much better record of protecting their interests. The AICMPD was originally incorporated in 1976 under the leadership of Dan Weinzwieg. After Weinzwieg's term, the organization became lethargic until an attempt was made by Emilio in the spring of 1981 to reactivate the group.

Emilio's major concern at present is that the independents are being overlooked and left out of important discussions in the areas of film censorship, tariff changes and government film policy. There was no formal exchange between the Federal Cultural Review Committee and the independents, though Emilio has spoken to committee member Michael Spencer. When the Ontario Censor Board changed its structure recently to form a rotating board of censors including representatives from the film industry, Victor Beattie, formerly with Twentieth Century-Fox, was appointed, but no independent distributor was included on the Board. At present, there is a test case (involving Warner Bros.) before the courts which will have crucial repercussions for the independents as the government tries to reclassify the tariff for trailers used on television as commercials and not films.

Where is Ron Emilio and his association? And where is the CFDC whose mandate is to foster the growth of the film industry? As Ron Emilio says: "I think that because we're not members of CMPDA we're not members of anything." Or as Linda Beath sums it up: "Until the government takes some responsibility or until the Majors begin failing enough... until one of those two things happen the situation is not going to get much better. So I think for the people working in Canada it's going to become clear that the alternative is to work with the Americans providing for their system or it's going to be living in a reduced effectiveness, reduced income, reduced potential... The best distributors are going to survive in some form or another but it's going to be despite the CFDC and despite the government allowing the Americans to do anything they want." ●

Since this article was written, Beath has left New Cinema to head up United Artists Classics in Canada. U.A. Classics, and similar companies being started up by the other Major distributors, are recent efforts to get a foot-hold in the art film and specialized film markets—truly the last bastion of the independents. Ed.

LAMENT FOR AN Industry

The view from Quebec

The following brief was presented to the Canadian Radio-Television and Telecommunications Commission (CRTC) by René Malo, vice-president of the Quebec Association of Film Distributors, on September 24, 1981. Ever since the beginning, the distribution and presentation of feature films in Canada has been under foreign control. Whereas the majority of other ways of disseminating culture and entertainment must, by law, belong to Canadians, this is by no means the case with films. There are two major theatre chains in Canada: one belongs to Gulf and Western; the other, until very recently, belonged to Rank England.

Foreigners have controlled cinema in Canada from the outset—not only the theatres but also distribution. The major American distributors established themselves here between 1910-1920, and ever since then they have considered the Canadian market an integral part of domestic American market. They think of Canada as one of the United States, and an especially profitable one at that. (For instance, Toronto has the greatest per capita cinema revenues in North America.) In 1979, the distribution billings of the "Majors" in Canada was \$75,000,000.00. In 1980, it was \$91,500,000.00, making Canada the most profitable foreign market for Americans.

Not only are we the country that brings in the most to American distributors, we are also the one where they spend the least. In other countries they employ many people to dub their films, run publicity campaigns, plan and print promotional material, make additional prints of the films, and so on... In Canada, they employ a few clerks (all decisions being made in New York or Los Angeles). They do not dub; promotional material comes from the States; prints are made in the States.

Meanwhile, we do have some independent distribution companies in Canada which are wholly-owned by Canadians, and which have succeeded, through their courage and tenacity in capturing about 10% of the market, or some \$9,000,000.00 worth of distribution billings. These distributors, most of whom belong to the Quebec Association of Film Distributors, have a greater cultural and economic impact in Canada with their nine million than the Americans with their ninety-one million.

In cultural terms, independent Canadian distributors on the one hand contribute to the spread of Canadian culture by distributing and very often financing Canadian films; on the other hand, by distributing films from

different countries, they open cultural frontiers on Western, not only North American ways of thinking.

In economic terms, when Canadian distributors distribute a foreign film, 25%-75% of the profits remain in Canada. In addition, since most of the materials needed by Canadian distributors (print, billboards, ads...) are made in Canada, they employ more people in Canada than the American distributors. Canadian distributors have always been involved in the production of Canadian features. In fact, they have often initiated many Canadian productions, by giving advances, investing, or producing the films themselves. It can certainly be said that without distributors like France Films, Cinépix, Films Mutuels, Ciné Art and others, Canadian, and especially Quebec production would be practically nonexistent.

Before the arrival of the "tax shelter" in the film industry, Quebec film production was far greater than in the rest of Canada combined. Without question, this is directly related to the fact

It can certainly be said that without distributors like France Films, Cinépix, Films Mutuels, Ciné Art and others, Canadian, and especially Quebec production would be practically nonexistent.

that independent Canadian distributors are largely concentrated in Quebec. The health of Quebec production has always been directly tied to the financial health of independent distributors. Now, their financial health is precarious, and as a result, Quebec feature film production has virtually shut down.

The survival of independent Canadian distributors today is in greater jeopardy than ever. The Canadian market has already escaped them because the Americans were there first and have never given Canadians even the slightest opportunity to penetrate this market. The truth is, the American Majors own the product, i.e. the American films, virtually lock, stock and barrel, with the independent distributors left to gather up the crumbs.

With the advent of the television, Canadian distributors hoped to gain a

larger share of the market. Unfortunately, however, English language stations bought, and continue to buy, only American films. French language stations used to buy films from different countries (especially France), but now buy more films from America than anywhere else. (See table below)

Country of origin
of Radio-Canada films
according to
observation periods

	1974-75 (N : 479)	1980-81 (N : 496)
Country of origin	100%	100%
U.S.A.	18	41
France	41	30
England	7	9
Italy	13	7
Canada	3	3
Other countries	19	10

The arrival of pay-television is therefore the last hope for Canadian distributors. The market is shrinking and costs are rising. The Canadian film distribution industry will either be saved or destroyed by one thing alone: pay-television. If indeed we can take part in it, the increase in our resources will allow us on the one hand to get involved in Canadian production in a more substantial way, and on the other, to develop a viable strategy for marketing Canadian products abroad.

It is absolutely crucial that the CRTC require of any licensee:

1° That it obtain all foreign products from Canadian distributors. (Certain applicants include in their requests the desire to favour Canadian distributors: these are pious wishes which do not satisfy us.)

2° That it have only the right to broadcast on its own network; in other words, that it not be allowed to distribute or sell films either in Canada or abroad.

3° That a member of our Association be named to the board of directors of the licensee.

If the CRTC does not accede to the distributors' needs, not only will the market not grow, it will disappear, because the licensee will buy directly even those products that are currently distributed by Canadian distributors. After having allowed the American "Majors" to exploit us, the CRTC now runs the risk of creating a Canadian "Major" that would sound the death knell of the independent Canadian film distribution industry.

We have let \$3,000,000,000 get away. This is not an ulcer, it's an hemorrhage! For the moment, all we are asking for is a transfusion! ●

REVIEWS

Allan Winton King's

Silence of the North

Silence of the North opened in Winnipeg to small crowds, most of them come to see themselves or their friends on screen as extras. At least they came to the cinema.

Silence of the North is the true story of Olive Frederickson (played by Ellen Burstyn), who, in 1919, left behind a stable, dull life to follow her childhood sweetheart, Walter (Tom Skerritt), into the wilderness of the great white north. It is the story of an innocent girl's growth into a strong woman; a story of courage and fortitude against all odds. It's a story that should inspire us. It does not.

It has become fashionable to make films portraying women as strong and independent, positive role models. To some degree *Silence* is a fashionable film. Nothing wrong with that, *per se*, except that too many of Olive's strengths are presented to us as axioms of her femaleness. We do see her in moments of crisis, but are given little insight into the inner conflicts she must have suffered while coming to terms with her lot in life. She appears to gather her resources overnight, and thereafter lives remarkably well in a male-dominated world. It's difficult to believe it was that easy. If nothing else, one expects at least one rip-roaring fight between Olive and Walter. Given the circumstances in which they live - cold, hungry, and very isolated - their relationship is miraculously harmonious.

There's an art to putting a true story on film, and that art demands considerably more imagination and sensitivity than *Silence* exhibits. It demands the ability to distinguish what is important in real life from what will actually work on screen.

As one example of the film's failure in this regard, on their first voyage north, Olive and Walter are accompanied by a friend. They witness his death by drowning. Who this friend is in the general scheme of things we do not know, and why we should care is even less evi-

dent. That a shot of the stormy water over his head is immediately followed by a shot of Walter smiling at his work is not a testament to the resilient human spirit, but a further negation of the friend's importance. Doubtless, the incident had an impact on the real Olive, but in terms of the story the film is out to tell, it is irrelevant.

Similarly, Olive's devotion to her mother, and her love of the violin are insufficiently documented and poorly supported by the rest of the action. They too, as used in the film become useless information. We could forgive their presence if they added anything to Olive's characterization. As used, they do not.

The fact that it's a true story doesn't make *Silence of the North* any easier to believe. Maybe it all really happened exactly as the film portrays it. More likely, the film telescopes a lot of the action in order to fit in as much as possible. Maybe their first child really did appear out of the blue. (It certainly arrives as a complete surprise to the audience.)

Raise your hand if you believe the following: after several agony-filled long, lonely winter days and nights, Olive emerges into the snowy landscape playing a violin (note: undamaged by extreme northern temperatures). Shades of Frankenstein, Walter appears like a jack-in-the-box, his beard freshly trimmed, and a song in his heart. He has just returned from a gruelling sojourn in the wilderness.

Truth is stranger than fiction, you say. Maybe so, but screenwriter Knop and director King could surely have found a better way to translate these truths into digestible screen realities.

One of the film's greatest weaknesses is Walter. He is the crux of the tale, the reason it all happened in the first place. Even for the dreamer that he is, Skerritt's Walter has altogether too many stars in his eyes. Too naive and immature to provide inspiration to anyone, it is no wonder Olive finally abandons him to his foolish dreams.

The time spent in the north and the near death of his family have no appreciable effect on him. Minutes after a "wild man" has robbed them of all he can carry, including their winter food supply, Walter is on his knees, scavenging for safety pins, a knife and hatchet, telling Olive how he'll make a fishing

rod and kill animals with his bare hands. All well and good in reality, but if one closes one's eyes and listens to the tone of his voice, it's too easy to conjure up Mickey Rooney talking to Judy Garland. The only thing missing from this display of resourcefulness is the "gee whiz" and the "golly". One only hopes the real Walter had more to recommend him.

The north too is drained of allure, robbed of its powerful presence. One does not feel cold watching this film. One does not have any sensation of space. And one never loses the feeling that the little wilderness cabin is really not too far from the next cabin, or the next. The only moments of isolation we share with Olive take place inside the cabin. While they are very powerful scenes in themselves, they are not supported by the outside environment. Olive might be an agoraphobic housewife wasting away in suburbia for all we know. It takes more than snow, wolves howling, and a grizzly in the yard to convey a rugged existence. Inside the cabin, life is certainly miserable. Outside, the north in *Silence* looks like a winter wonderland. Surviving on tree bark comes across like a romantic interlude.

What saves the film, besides getting Walter and the snow off the screen, is the introduction of John Frederickson, a lonely trapper who saves their lives during a blizzard. Gordon Pinsent is at his finest in this role. It would have been very easy to simply portray Frederickson as one of those quickly desperate men about whom all good mothers warn their daughters. While his desires are threatening - to him as well as to Olive - and may at any moment overwhelm him, Pinsent paints a complex and subtle portrait of a man, gentle to the last; a man remarkable in many quiet ways. He is a constant pleasure to watch.

Come to tell Olive of Walter's death, Pinsent imbues the screen with an awesome blend of emotions, and Burstyn responds, finding the essence of Olive and showing her to us whole, even as she crumbles under the weight of her sorrow. It is a memorable scene and one in which the talents of cast and crew shine.

Indeed, there is a chemistry created by Pinsent and Burstyn that gives life to the film. It appears that their talents in-

spired each other. The results are satisfying. Burstyn's performance improves markedly when she shares the screen with Pinsent. As the young Olive, someone should have told her that innocence is more complicated than bright eyes and a charming smile. But as the mature Olive, playing against a fine actor, her characterization rings true.

The relationship between Olive and Frederickson in depression Calgary suffers only superficial conflicts. It meanders its way towards an inevitable end, thereby draining the couple's trials and tribulations of their significance.

Conspicuously lacking real drama and hopelessly linear, the film fails to blend its various elements into a satisfying whole. The winning moments don't quite make up for the bad.

Silence of the North is not a bad film - one likes it while watching it - but afterwards, over coffee, one talks of something else.

The real Olive must be a remarkable woman. Surely her story deserves a more memorable treatment.

Jane Dick ●

SILENCE OF THE NORTH d. Allan Winton King p. Murray Shostak sc. Patricia Louisiana Knop, based on the book "The Silence of the North" by Olive Fredrickson with Ben East co-p. Robert Baylis d.o.p. Richard Leiterman, C.S.C. p. des. Bill Brodie editorial consult. Eve Newman, A.C.E. ed. Arla Saare cost. des. Olga Dimitrov Song "Comes A Time," music & lyrics by Neil Young, performed by Lacy J. Dalton mus. comp. Allan MacMillan mus. adap. & scored Jerrold Immel superv. p. exec. Douglas Green p. man. Gwen Iveson mus. ed. Joan Biel loc. man. Michael MacDonald unit man. Gordon Mark asst. to p. Alma Lee compt. Lacia Kornylo a.d. Rob Lockwood (1st), Libby Bowden (2nd), Rick Thompson (2nd), Kim Winther (3rd) cast. Bill Batliner (L.A.), Claire Walker (To.), Bryan Gliserman (extras) cam. op. Robert Saad asst. cam. Jock Martin 2nd asst. cam. Raul Randa Steadicam op. Dan Lerner Panaglide op. Craig Di Bona sc. superv. Penny Hynam, ed. rec. Bruce Carwardine boom op. Glen Guthrie sd. ed. superv. Jayme Scott Parker, James Troutman, Sound Fx of Canada Inc. sd. cutters Mike Virnig, Jeremy MacLavery, Jim Harrison, Robin Leigh post p. dial. Sharon Lackie sd. rec. Robert L. Hoyt, Nolan Roberts art d. Susan Longmire, Gavin Mitchell, Alicia Keywan trainee art d. Daniel Bradette head ward. mistress Linda Kemp, Nadia Ungaro (asst.) make-up Bill Morgan, Cindy Warner (asst.) hair Paul Le Blanc, Rita Steinman (asst.), Dennis Yungblut (asst.) set dec. Gerry Deschênes, Earle Sewchuk prop. master John Berger, Grant Swain (asst.), Doug Shambrooke (asst.), Gus Meunier (asst.) construc. co-ord. Ron McMillan construc. business co-ord. Lynda Haller scenic artist Richard Sturm key grip Andrew Mulkani, Robert McRae (asst.) gaffer Ray Boyle best boy Malcolm Kendal gen. op. Rodger Dean unit pub. Prudence Emery stills Shin Sugino stuntman Glen Randall Jr. sp. efx. John Thomas, Ken Johnson (asst.) head wrangler Norm Edge, Lyle Edge (asst.) sp. animal consult. Hubert Wells wild animal handlers Steve Martin, Mark Weiner dog trainer Marc Conway 2nd unit d. Martin Walters 2nd unit a.d. John Board, Rick Thompson 2nd unit d.o.p. Matt Tundo, Keith Woods 2nd unit asst. cam. Dave Kelly, Curtis Peterson, Zoe Dirse, Dan Heather 2nd unit sc. superv. Lily Fournier transp. capt. Nick Sweetman, Pat Brennan (asst.) asst. film ed. Gordon McClellan, Joan Giammarco, Bill Zabala p. co-ord. Trudy Work (location), Judy Roseberg (Toronto) reg. cut. Neg-pro p.a. Gabrielle Clery, Dave Hone, Vonnice Hoogstratton, John Webb, Lyn Gibson craft service Roman Bochuk, Debbie Tiffin apprentices Marc Chaisson, Bruce Griffin, Jennifer Coyne, Ted Sanders post p. superv. Don Haig post p. sec. Holly Wise l.p. Ellen Burstyn, Tom Skerritt, Gordon Pinsent, Jennifer McKinney, Donna Dobrijevic, Jeff Banks, Colin Fox, David Fox, Richard Farrell, Larry Reynolds, Frank Turner, Ute Blunck, Thomas Hauff, Freddie Lang, Dennis Robinson, Robert Clothier, Brian Pustukian, Larry Musser, Leah Marie Hopkins, Ken Pogue, Ken James, Albert Angus, Frank Adamson, Murray Westgate, Kay Hawtrey, Booth Savage, Lynn Mason Green, Graham McPherson, Chester Robertson, Paul Verden, Sean Sullivan, Tom McEwen, Chapelle Jaffe, Tom Harvey, Ken Babb, Anna Freidman, Janet Amos, Frank Gay, Peter Stefaniuk, George Myron p.c. Universal Productions Canada Inc. (1979) running time 94 min. dist. Universal.

● Given their circumstances, Ellen Burstyn and Tom Skerritt create a suprisingly harmonious relationship



Robert Sherrin's **A Matter of Time**

When CBC-TV first broadcast *Home Fires* in November 1980, even Toronto critics had good things to say about it. In *The Globe and Mail*, Rick Groen accurately forecast the future of the series, noting that if Canadians enjoyed the drama of a Canadian family struggling to live in Canada at war, then the first eight segments of *Home Fires* would "multiply as surely as a concession from Neville Chamberlain." Many Canadians sampled the fare; many liked it - hence the production of five more one-hour shows to take Dr. Lowe and his family from 1941 through the middle years of World War II.

The sequel keeps the promises made by the original series. Dr. Lowe gets the chance to prove that he is as good as his word ("You can only let them push you so far") by reporting on benzene poisoning caused by an antiquated ventilation system in the plane factory where his daughter works, and more importantly for subsequent shows, by siding with the strikers there. His daughter Terry, still glowing and engaging but still too ingenuous to be true, matures a little by leading the wild-cat strike. Son Sydney also grows up some by contracting a bad case of Spring fever (a particularly severe, highly amusing strain marked by what seems to be terminal awkwardness). He falls for an evacuee of Great Britain, played by the charming and poised Emma Hewitt. Her fears for her family and friends in England are deepened by Terry's strike, for it occurs at precisely the same time as Nazi bombing of England escalates. Timing, as the title of the first show suggests (*A Matter of Time*), is part and parcel of the dramatic tensions of *Home Fires*. Those German bombs make the just strikers "saboteurs" and Dr. Lowe's support "sedition"; those bombs threaten Sydney's burgeoning love affair by pitting the political concerns of his sister against the emotional ones of his girlfriend. None of this is great entertainment nor is it deeply moving, but after the profound ups and downs of Sunday afternoon football and the latest exposé of institutional corruption parading as altruism on *60 Minutes*, *Home Fires* is a pleasure.

In *Home Fires*, the CBC has an engaging story and tells it well. That "well" is qualified praise, but praise nonetheless, for my first misgivings proved false. There was a visual cliché (a close-up of a ringing telephone for an anxious moment) and a verbal one ("Love... [pregnant pause]... there's that word again."). There was the first cut from the factory, a set faithfully captured in its variety and depth; to the Lowe home, a set so harshly lit that the humans stood out like figures in a colouring book. But these flaws - including the last one, which I used to think a trademark of CBC-TV drama - occurred early and passed quickly, and so the story unfolded without such distractions from its more entertaining aspects.

But one weakness, a weakness not unrelated to the story, persisted throughout *A Matter of Time*. Put simply, there is too much story-telling, too great a reliance on words. And it is not necessary given the skill of *Home Fires'* cast and the power of TV as a silent visual



● The family for which home fires burn

medium. Nor is it consistent with the readiness to trust the audience to put two and two together on other occasions; for example, at the very end when we realize what Terry Lowe does not - that the union triumph is but one little battle in a much longer, bigger war. Verbalizing what is visually clear flattens some of the show's finest dramatic moments. When the strikers have waited twenty-four hours in defiance of an ultimatum from their bosses, when they have waited part of another six minutes in defiance of an ultimatum from the Royal Canadian Armed Forces marshalled outside their plant, an audience knows from the clock, the faces, the postures, the action/inaction that waiting is difficult; we do not need to be told that, but we are. Instead of expanding the dramatic tension, the words explode it.

Despite all that, *Home Fires* is a good story well told. Comic moments and upbeat music remind us of the hopefulness which underlies the series as a whole and qualifies the most disturbing moral dilemmas the characters face. Some splendid ties on the men, some sexy informal jiving by the women on strike, and some curious artifacts (such as the old telephone I've mentioned or Stephenie's two-wheeler) suggest the world of the 1940's. The acting - that of the company, not that of any individual - is impressive. The interplay of Parkes, Yaroshevskaya, Crewson, Spence, and Moore is easy and confident; they create that crucial sense of a family bound together by some common understanding, some shared strength. This sets off

the sparkling performances of Suzette Couture as a feisty, outspoken activist for unionization and of Angus MacInnes as the self-righteous plant manager. His voice is important to one of a number of complex, satisfying dramatic moments: we hear his voice vainly ordering strikers back to work, while we listen to a personal conversation about causes and risks of striking and, most importantly, while we see anonymous workers stop their machines.

Like the original series, *A Matter of Time* whets the appetite for developments to come: Sydney's dilemma must be resolved; Terry's growth from innocence to experience must be furthered, just as her love life must be complicated by the dapper reporter who investigates the strike; Dr. Lowe must pay for supporting the "saboteurs" and his wife must show the value of her constant, quiet strength. Though the innocence, idealism, and dedication of *Home Fires* may now be extinct (or an endangered species at best), it is nice to think for an hour once a week that they are parts of our past. I'll tune in again, and again next year for more *Home Fires*.

Edward McGee ●

A MATTER OF TIME sc. Jim Purdy p. Duncan Lamb d. Robert Sherrin unit man. Bing Kwan post p. Harris Verge p.a. Alan Hausegger, Bill Spahik, Jeanette Solomcoe, Kathryn Buck p. co-or. Laurie Cook p. sec. Susan Procter tech. p. Gerry Lee design. Russell Chick cost. Astrid Janson make-up Daisy Bijac hair Anita Miles Lp. Doug Barnes, Gail Carr, Gerard Parkes, Kim Yaroshevskaya, Wendy Crewson, Peter Spence, Sheila Moore, Suzette Couture, Nancy Beatty, Tony Sheer, Booth Savage, Mary Vingoe, Emma Hewitt, Gini Metcalfe, Angus MacInnes, Gil Yaron, David Gardner, Bill Lake, John Kozak.

Eric Saretzky's **A Private World**

A Private World, an intimate look at The National Ballet School in Toronto, is South African filmmaker Eric Saretzky's hour-long homage to the artistry and dedication of young dancers-in-the-making. There is no question that the NBS is interesting material for a documentary because, by combining ballet with academic training, it is unique in North America. The fact that its graduates are dancing in 17 major companies around the world demonstrates its success.

According to Saretzky, however, the film is not meant to be a traditional documentary. "It's not a brochure, a pamphlet or a forum of opinion, because I wanted to convey the essence of the school through feeling rather than fact. A film can't have the detail of a magazine article. Words are spoken only if they don't intrude upon the images." Thus, *A Private World* is not an in depth study, much to the dismay of the dance critics who seem to have been expecting Saretzky, as he says, "to film what they might have wanted to see." As a result, the film has stirred up controversy in the dance world.

Saretzky comes to his first film with a background in photography, architecture, TV camera work and cinematography. He has had several photographic exhibits and it is probably success in this field which accounts for his keen eye that focuses in on the elements of dance - an arm in an attitude, the intricacies of putting on a toe shoe. Overall, the film is very beautiful to watch and repeated viewings have not diminished the impact of the many exquisite images. The emotional high-point of the film, so poignantly captured by Saretzky, is the long sequence devoted to the students rehearsing the second act of "Giselle" for their year-end recital. The tears of frustration, the nerve-racking tension, the delight when something goes right - in short, the agony and ecstasy of being a dancer - are all revealed under Saretzky's relentless camera. An audience cannot help but be moved.

For this writer, however, the film does have contentious points. Saretzky has interspersed footage of the school itself, much as the academic and ballet training, rehearsals and recitals, with teachers and graduates of the school in actual performances. On first viewing, these inserts are jarring. Following shots of a ballet class, we are suddenly greeted with Vanessa Harwood of The National Ballet whirling in a variation from "Le Corsaire". Saretzky justifies the performance sequences in the following: "These dances give all the activity of the school meaning because they answer the question, 'Where does all the training go?' They also show the range of dancing by people closely associated with the school."

Two original works were commissioned for the film. Susanna, the inter-

(cont. on p. 30)

Note: *A Private World* was awarded the special jury prize for documentary at the Chicago Film Festival this November. (Ed.)

BOOKSHELF

ART AND TECHNIQUES

In **Directing: The Television Commercials**, Bed Gradus, a top director of TV spots, shares his experience of many years. A thoroughly professional and exhaustive guide, his book covers the technical knowhow, as well as the sense of esthetics and the psychological attitudes required of the successful practitioner of the craft. Sponsored by the Directors Guild of America, this book is of invaluable assistance to students of the medium and an unequaled standard of reference to Gradus's colleagues (Hastings House \$26.95/\$16.95).

In the revised edition of **Professional Cameraman's Handbook**, Verne and Sylvia Carlson effectively describe the practical procedures of camera handling. Assembling, threading and troubleshooting are expertly discussed in this authoritative manual's treatment of the characteristics of a wide range of 35/16mm cameras and accessories, with the exception of hand-held cameras, i.e. those with less than 600 ft. capacity (Watson-Guptill \$21.95).

What animation aesthetics and techniques will be in the '80s is projected by Carl Macek in **The Art of Heavy Metal**. This abundantly illustrated book describes the production in Canada of *Heavy Metal*, the R-rated animation feature directed by Gerald Potterton. Extensive use of multiplane cameras, live action, models, reotoscoping, etc. resulted in a highly original and trend-setting film (NY Zoetrope, 31 E. 12 St., NYC 10003; \$9.95).

In **How to Read A Film** (revised edition), noted film scholar James Mon-

aco considers the impact on contemporary life of the psychological, social and political elements of film. His articulate and thoughtful arguments synthesize compellingly all the components of a complex medium (Oxford U. Press, \$25/\$11.95).

ASPECTS OF CINEMA

Based on information collected by the Academy of Motion Picture Arts and Sciences, the **1979 Annual Index to Motion Picture Credits** is an authoritative and complete record of films shown in Los Angeles during that year. Fully cross-indexed, this massive volume provides full data on the film, production personnel and cast. Issued by the Academy since 1934, it is now published by Greenwood Press, 88 Post Road W., Westport, CT 06880; \$150.

Using weekly Variety's extensive files, **Variety International Showbusiness Reference**, a large volume of basic reference value, skillfully edited by Mike Kaplan, proffers a wealth of significant facts and cogent statistics on the film, television, stage and music fields of the past 75 years (Garland \$75).

American documentary films of the 1931-42 period are perceptively assessed by William Alexander in **Film On the Left**. His historic scrutiny, based on interviews with leading filmmakers, pinpoints the major trends of this committed genre and the social orientation of their authors (Princeton U. Press \$27.50/\$12.50).

In **Shock Value**, avant-garde director John Waters (*Polyster*, and the earlier, celebrated *Pink Flamingos*) offers a candid view of underground filmmak-

ing. It is a provocative, fascinating and hilarious autobiography, a spirited defense of bad taste that transcends itself to the point of normalcy and reveals a lively subculture of style and substance (Delta \$9.95).

A sweeping panorama of American films of the '30s, Robert Dooley's **From Scarlett To Scarface** is an engaging mixture of film history, popular culture and nostalgia. Thoroughly familiar with the industry, its leading personalities and memorable achievements, Dooley draws an exciting picture of the movies' Golden Days (Harcourt Brace Jovanovich \$25).

The musical Western is explored by David Rothel in his well-documented **The Singing Cowboys**, a tuneful survey that reveals a surprising number of excellent performers surrounding such stars as Roy Rogers and Gene Autry (A.S. Barnes \$10.95).

IN THE SPOTLIGHT

Budd Schulberg's **Moving Pictures**, a candid evocation of Hollywood in the '20s and '30s, traces the career of his father, movie tycoon B.P. Schulberg. The era's cutthroat competition and gold rush atmosphere are vividly recaptured in this engrossing memoir, written by a uniquely well-placed inside witness to the momentous growth of the industry (Stein & Day \$16.95).

An unruffled view of the Hollywood scene during the last 60 years, **Star-maker** is producer Hal Wallis's revealing yet low-key perspective on the 200 films he made, the personalities he encountered, and the marking events of a distinguished career (Macmillan \$13.95).

The multitasking Woody Allen is perceptively scrutinized by Foster Hirsch in **Love, Sex, Death and the Meaning of Life**, a probe of Allen's ethnicity and environment, and his highly personal mixture of slapstick comedy and intellectual humor (McGraw-Hill \$5.95).

Lou Costello's daughter Chris (and Raymond Strait) narrate her father's life in **Lou's On First**, a tale of talent and hard work from a man who suffered from the repeated blows of heartbreaking misfortune (St. Martin's \$14.95). British actor John Mills reminisces engagingly in **Up In The Clouds, Gentlemen Please**, an unaffected, warm and occasionally ribald memoir of a successful and versatile career (Ticknor & Fields \$14.95). Jason Bonderoff's unauthorized biography, **Brooke**, presents a lively and intriguing portrait of Brooke Shields — a 15-year-old sex kitten or just an insecure teenager? (Zebra \$2.50).

In **Up and Down With Elvis Presley**, Marge Crumbaker and Gabe Ticker draw a colorful inside story of Presley's ambivalent association with Colonel Tom Parker, his manipulative manager (Putnam \$12.95). **All About Elvis** is an extensive compilation by Fred L. Worth and Steve D. Tamerius of practically everything that has been written about the legendary performer (Bantam \$3.95).

An encyclopedic survey by Scott Palmer, **Who's Who Of British Film Actors** includes some 1500 performers, mostly English but with a sprinkling of Commonwealth personalities. Vital statistics and credits are provided in this valuable reference work (Scarcrow \$27.50).

George L. George •

REVIEWS

(cont. from p. 29)

nationally-known teacher and choreographer, performs a long segment which, although it shows her artistry at an advanced age, lacks the sparkle and excitement which the footage of her flamenco class conveys. "Dedication" by graduate Ann Ditchburn raises more than a few eyebrows. A student, Sabina Alleman, and her teacher, Sergiu Stefanschi, dance a frankly erotic *pas de deux* in the empty stillness of a studio. Saretzky was unprepared for the ramifications of this ultimate schoolgirl fantasy. "I gave Ann the music, Ravel's "Sonata for Violin and Cello" and the idea about uncertainty in a young woman. I chose the dancers for their qualities. I didn't think of them as student or teacher!"

The so-called leisure sequences are questionable because they appear staged although Saretzky claims they are not. "That boy had a paper airplane in class. I just told him to throw it out the window. The girls told me they had pillow fights so they improvised one for me. I put in these parts for the kids who will be watching the film. They love them."

Also irritating are the many seemingly gratuitous shots of the changing seasons. Saretzky challenges this criticism. "Coming from South Africa, you can't help but see how the seasons influence life here, especially the huge intrusion of winter. For the rest of the world they have great significance. They affect the

nature of light, mood changes and they underline rhythms."

Perhaps Betty Oliphant, principal of the NBS, best sums up the thorny question of how to treat this documentary by saying that it calls for an emotional response on the part of the viewer rather than an intellectual one. As a documentary, however, the film is limited in its informational output. It allows the audience to watch the students of The National Ballet School mould their bodies in pursuit of their craft while never touching upon the inner politics of the institution.

Paula Citron •

A PRIVATE WORLD p.d.cam. Eric Saretzky ed. Margaret van Eedewijk, Leslie Brown asst. to d. Joy Richards gaff. Jock Brandis light. Jim Plaxton asst. cam. Robert Holmes, Paul Dunlop, Carl Harvey, Lynn Rotin, Henning Schwartz 2nd asst. cam. Michael Torosian sd. Don Book, Anton Kwiatkowski, Don Latour, Ao Loogrip. David Hynes, Mark Manchester grip asst. Rodney Daw, Greg Pelchat, Ivan Petef, Tom Pinteric set asst. Patrick McEvoy st. man. Adrian Goldberg, George Carter sp. efx. Film Opticals add. re. Saretzky sd. trans. Larry Johnson, Chris Cooke 2nd asst. ed. David Coleman dub. mix. Terry Cooke sd. ed. Margaret van Eedewijk dancers Vanessa Harwood, Sabina Alleman, Sergiu Stefanschi, Claudia Moore, Robert Desrosiers, Susana, Karen Kain, Frank Augustyn, Anne Adair, Serge Lavole, Jeffrey Kirk.

INTERVIEW

(cont. from p. 21)

"Why do you want to do this? Everybody else wants to nail me to the wall so they can go to the Chemical Bank and discount it and make the film!"

Those companies which have dealt traditionally with Canada are somewhat familiar with the process but those who haven't find it shocking, and it is bad business practice. Why should we be put into the position of actually diminishing the potential protective benefits we can offer the unit holders because of the structure of the financing? It doesn't make any sense.

The second key element is going to be interim financing linked to the viability of the industry. We now have a situation where probably the only bank publicly stating that it is willing to participate in feature film interim financing is the Roymark (the Royal Bank).

We have to make the financial community realize that there are opportunities for it in terms of support for the film industry. And that hurdle we haven't leapt. If you buy a house and put 10% down, you can probably get a mortgage for the other 90%. If I buy a film and put 10% down, I probably can't get the other 90% financed because everyone knows what a house is worth and can evaluate it and decide if the risk is worthwhile, but you can't do that with film. That's our problem.

Ultimately, we have to establish the viability of film as a business first, and then move backwards into the financing

methods thereafter, and that means that we have to continue to finance the production of films in other ways. One way we have found in *Cross Country* has to do with the co-production environment. The official co-production treaties which Canada has are frankly viewed as complex vehicles which no one wants to become involved in. From my point of view, they're very well suited to the kinds of problems we face at the moment, because the countries with whom we have treaties don't tend to have our problems. They tend to have a greater degree of maturity in terms of how they view an asset, and what is tax shelterable, as well as the manner in which the money comes in. And so there's cash available from a co-producer which then reduces your need for interim financing, and so forth...

In general, I think the situation has bottomed out, for a couple of reasons. On the feature film front, I find a lot more rationality to what it is we're proposing to undertake and how it is we're proposing to undertake it. The budgets are smaller, the films are more reasonable. They have been more carefully thought through and vetted with the distribution community, so that we know they're viable. Then we have added to it the whole thing about pay-TV. While I don't think it will be a panacea, it is another element which adds to the impact which television production will have in the future.

Interview by Connie Tadros •

Mother Lode

All in the family

On our November visit on the set of *Mother Lode* in British Columbia, the crew is in its fifth week of shooting, and their last location, an enormous unheated warehouse on the outskirts of Vancouver. At first sight the set seems to be nothing but a confusing forest of lumber draped in black plastic, spread out over an acre of concrete floor. But it reveals itself to be a remarkable reconstruction of a mine, designed by production designer Doug Higgins, and executed by art directors Mike Bolton and Jimmy Chow and their crew. Standing in one of the tunnels, you are surrounded by what you swear is solid rock, rough hewn and covered in dust and cobwebs or dripping with water. But hit it with your fist and it echoes hollow, nothing but styrofoam blown and shaped and painted to look amazingly like the real thing. There are yards and yards of it, narrow twisting tunnels, big excavated areas full of rusting mine equipment, deep pits and a mysterious nest of dark underground caves called the Labyrinth where one of the climaxes of the movie takes place.

The shooting crew is gathered around a narrow opening in the "rock" where Jean Dupré (Canadian actor Nick Mancuso) and Andrea Spaulding (American Kim Basinger) are crawling on their stomachs through a narrow pitch-black tunnel lit only by their lamps and hard-hat lights. A voice familiar to all movie fans calls "cut". Director Charlton Heston is an imposing figure on the set, not only because of his 6'3" height and Ben-Hur-Moses aura, but also because of his shoulderlength gray hair, long matted beard, filthy old sweater and miner's boots. Not that he looks like this regularly... here he is performing the dual role of director/actor and is garbed as Silas McGee, the grim old Scotsman who is the only other major character in the movie. It is no easy task, directing and playing a major role, but with 55 movies and a 25-year career on stage and in films behind him, Heston handles it admirably.

There is another Heston on the set playing a dual role, son Fraser who is both the writer and the producer of *Mother Lode*, at 26 one of the youngest producers in the industry. Tall like his father, and slim, he seems a powerhouse of energy, keeping an eye on the second-unit shooting around the corner, discussing line changes with the actors, conferring with the production designer on the new sets, and helping out when his father becomes actor and steps in front of the camera. Fraser is a landed-immigrant, married to Vancouverite Marilyn Heston (the unit publicist) and living in West Vancouver. He is full of enthusiasm for his adopted British Columbia and it is reflected in the script, a story about a Vancouver bush pilot who flies up into the mountainous inner regions of B.C. with an ex-girl friend, in search of a missing co-pilot and the mother lode, the fabulous source of all the gold that has been washing down the streams of the Cassiar region for



● Producer, screenwriter Fraser Heston keeps shoot on an even keel



● Actor, director Charlton Heston

centuries. They find more than they bargained for, and therein lies the plot. The only other actors in the movie are John Marley who plays an old Indian (what will they do about his New York accent?) and Vancouver actor Dale Wilson.

Executive producer Peter Snell is a soft-spoken Albertan now living mainly in England. He was exec. producer on the Anglo-Canadian film *Bear Island* shot in northern B.C. and Alaska in 1979-80, and has a long list of credits to his name, including the Nicholas Roeg success *Don't Look Now*. He took on the movie at the request of the Hestons when another Western project of his temporarily fell through. He and Heston had worked together 10 years ago on the movie *Anthony and Cleopatra*, which Heston both directed and starred in, so the two have had a long working relationship. The crew is mainly from Vancouver with a few exceptions: director of photography Richard Leiterman,

camera operator Bob Saad, and script supervisor Penny Hynam from Toronto, and sound mixer Bill Nelson from Los Angeles (plus stuntmen and a special-effects man working with Vancouver's John Thomas). The out-of-towners are impressed with the expertise, efficiency and good-naturedness of the Vancouver crew. Both Hestons have gone on record in various press interviews as saying that the crew is one of the best and most committed they have ever worked with. All of which adds up to another pat on the collective back for Canadian film workers.

And it hasn't been an easy shoot. It rained non-stop in the first two weeks of exteriors in the magnificent scenery around Squamish and Whistler mountain, and they filmed on regardless. "We had mushrooms growing on our heads" one crew member grins. Mancuso and Basinger even had to do a long love scene in the rain, although apparently the endless water doesn't show on film. The crew has been shooting 12 to 14 hour days, 6 days a week, mostly in the wet or the cold. Kim Basinger, a fragile blonde who manages to look good even in wet hair and hip-waders, turns out to be a real trouper during filming, despite being immersed in freezing November lake water, dragged through the dust and dirt of endless mine tunnels, and chased around by a maniac with an axe. Nick Mancuso, fresh from his critical success in *Ticket to Heaven* survives his own trials during the filming. He is magnetic on film, but intense and withdrawn on set and, like Basinger, does very little mixing with the crew.

There is a genuine affection on set for Charlton Heston, whom everyone calls "Chuck" and sometimes (not to his face)

"the Big Fella". "He never raises his voice or has a mean word for anyone," says first assistant director Don Granbery, who is himself an actor. The respect evident in the crew is demonstrated in the willingness and speed with which they execute his shots. And when Heston steps in front of the camera there isn't an eye in the place that is not on him.

DOP Richard Leiterman, who has put his inimitable images on the screen in such films as *Who Has Seen the Wind*, *Silence of the North* and *Surfacing*, has faced one of the most challenging photographic tasks of his career with this one. With the exception of some reportedly superb aerial sequences over B.C. coastal and mountain scenery, the exteriors were mostly in rain, and more than 70% of the picture takes place either in a dim lamp-lit cabin or in a pitch-black mine. Fraser Heston points out that it is one of the first movies to shoot so much footage underground, and that Leiterman's rushes have been fantastic, with just the right mysterious quality needed for the mine sequences.

Despite the long hours and severe conditions there is a great deal of camaraderie among the crew. When we left, in between takes, they were all chipping in (including both Hestons) on a lottery that was predicting the time and date when camera assistant Bruce Ingram's new baby would be born. The picture wrapped on time and on budget on November 21. And the baby was an 8 lb. boy.

Elizabeth Emtage ●

photo: Chris Helcermanas-Benge

MOTHER LODE d. Charlton Heston 2nd unit d. Joe Canutt 1st, 2nd, 3rd a.d. Don Granbery, Jacques Hubert, Matthew O'Connor exec. p. Peter Snell p./sc. Fraser C. Heston p. man. Les Kimber loc. man. Gordon Mark scr. superv. Penelope Hynam p. co-ord. Catherine Howard asst to p. Marilyn Heston asst to d. Carol Lanning p. compt. James Westwell asst compt. Lisa Richardson d.o.p. (main unit) Richard Leiterman oper. Robert Saad 1st, 2nd asst. cam. Sandy McCallum, Bruce Ingram d.o.p.'s (2nd unit) Peter McLennan, Tony Westman oper. David Butler asst's Tom Fillingham, Tim Sale stills Chris Helcermanas-Benge p. des. Douglas Higgins st. art d. Michael Bolton loc. art d. James H. Chow apprentice Lynn Trout prop. master Grant Swain prop. asst. Gail Irvine head set dec. Jim Erickson asst. set dec. Della Johnston scenic painter Guenther Bartlik greensman Paddy Holleywell key grip John Dillard Brinson 2nd grip James Hurford dolly grip David Gordon grip Arthur Collier gaffer David Anderson best boy Leonard Wolfe 1st, 2nd lamp John Scott, Duncan McGregor gen. oper. Barry Reid ad. mix. William Nelson boom Ralph Parker make-up Jamie Brown ward. head Maureen Hiscox ward. asst Linda Langdon ed. Eric Boyd-Perkins 1st, 2nd, asst ed. Jack Hilton, Michael Robison head sp. efz Joe Day asst sp. efz John Thomas efz man Lee Routly, Michael Clifford stunt pilots Harry Hauss, Joe Hughes, Art Scholl pilot Malcolm Falconer transp. co-ord. Jake Callihoo drivers capt. Brian Boyer, Ian (Moss) Urganoo driver Bill Bowe, Allen Brown, Dominique Fauguet-LeMaitre, Mark Gould, Ken J. Johnson, Ken Johnson, Ron Maleschuk, Michael Murphy, Terry Newton, Alois Stranan, Rocky Zantolas caterers Shelley Hetherington, Tana Tocher, Kim Armstrong craft serv. Joanne Ryan const. superv. Ken Chang const. buyer Sharon Low carp. lead Don Gervais carp.'s Barry Broly, Richard Fallman, John Kalman, Charles Leitrants, Thomas Wells, Arthur Wills, James Armstrong carp. help. Brian Collins, Robert Nicholson carp. apprentice Christopher Wills painter-lead Myles Quinn painters Susan E. High, Phillip Morgan, Robert Sowden occasional crew 2nd a.d. Doug White labourer Michael O'Connor dolly grip John Brown make-up Phyllis Newman prop. asst. Rose-Marie McSherry process spec. co-ord. Donald Ray Hansard, Sr. proj. Donald Ray Hansard, Jr. canad. pub. Holly Levine amer. pub. Murray Weissman unit pub. Marilyn Heston pub. journalist Orin Borsten l.p. Charlton Heston, Kim Basinger, Nick Mancuso, John Marley, Dale Wilson.

Videodrome

Insidious effects of high tech

Never let it be said that Canadian film director David Cronenberg, or fledgling American actress (*Roadie*, *Union City*), veteran 'new music' star Deborah Harry are anything less than punctual. It's five o'clock on a November evening in the Harbourfront offices of radio station CKEY, on the top floor of the *Toronto Star* building, and they're almost the only two people to be found in this labyrinth of bright blue and red corridors, plush carpeting, and mirrored wall. Somebody had said five o'clock, but the rest of the cast and crew of *Videodrome*, Cronenberg's newest film, are nowhere to be seen.

Canadian actress Jayne Eastwood is on the phone in one of the boardrooms, though. (This becomes an Event). And Deborah has some pills for David. (No, they're probably vitamins, everyone seems to be paranoid about catching a cold. I stifle a cough). Time passes. The Canadian film industry is late, as usual. Or perhaps, as recent articles suggest, it Does Not Exist.

But then actors and technicians begin to arrive, and with them about a million pounds of lighting, sound and camera equipment. Media munchkins are relegated to a downstairs corridor while everything is being set up. There is, after all, a film to be made.

Miracle of movie miracles, an hour or so later the wheels are in motion. Station CKEY is now station CRAM (hmmm), and dancing in the studio booth, playing the mike like a female Jagger, is Harry as pop psychologist Nickie Brand. Worried that she might have edged over into show business with her phone-in show, Nickie is certainly quite a show herself—part media guru and part prophet giving advice to some very troubled people.

Cronenberg's films are often full of troubled people and their bizarre problems. In *Videodrome* the problems begin with an underground TV show of the same name—full of scenes of real-life violence and sex—and the highly secret organization that uses the show as, you guessed it, "the ultimate weapon."

As usual, however, Cronenberg's talent (horror merchant or intellectual savant?) for quirky, undeniably entertaining storylines hints at some serious thematic concerns about the way "technology is altering everything about us, even our bodies," as the director puts it.

On this evening's shoot things would appear to be fairly normal, (no exploding heads, suction cup armpits, or parasites slithering out of people's throats—'effects' work has not yet begun), although the high-technology atmosphere of the station does lend a touch of unreality to the environment. So do all the journalists, media people and their accompanying crews of technicians, crowded into the CKEY newsroom. There is even an NFB film crew here to shoot a clip of on-location footage to represent the Canadian industry in a film that will be shipped to our embassies abroad. Appropriately, *Videodrome*, a film about the insidious effects of high-technology media in our lives, is attracting its fair



● A view of the media - tomorrow: James Woods, Deborah Harry photo: Rick Porter

share of attention from its real-life progenitors.

Paying little attention to the media circus is tall, lanky, American actor James Woods (most recently in *Ted*, *Kotchek's Captured*, and also *The Onion Field*, *Eyewitness* and *Holocaust*), as he stands in the stairwell entrance to the station, waiting for his cue. He's remarkably relaxed, typically sardonic. Someone asks him if he's on his mark. Woods replies that he tapes his mark to his shoe. "That way I never go wrong."

Nothing much seems likely to go wrong on this latest Filmplan International production by executive producers Pierre David and Victor Solnicki. Budgeted at six million dollars, and bought by Universal (who put up 50% of the money) for worldwide distribution, the *Videodrome* set would appear to be the epitome of industry professionalism. A case in point: just before the call to action on this latest shot, first assistant director John Board asks for a halt and runs over to change the paper under an extra's arm from a *Toronto Sun* to a

Toronto Star. One must remember, obviously, which newspaper building is the location for the evening.

Cronenberg himself is genuinely enthusiastic about the film. Rumors abound that the special effects being designed by industry wizard Rick Baker (*American Werewolf in London*) will be rather intriguing: a hand that takes the shape of a gun, a man who inserts a videocassette into his stomach, TV sets becoming fleshy, living things... But Cronenberg is quick to emphasize his enthusiasm for other areas of the project as well. "In terms of character, in terms of acting, I think it's my strongest film to this point. It's actually quite funny stuff, too, not even black humour particularly."

As for Debbie Harry, he says, "We just don't think of her as having anything to do with rock music at all. She's a gentle young actress handling a big role for the first time, and doing quite well. The technology of film is not known to her. She's learning a lot about the process from Jimmy (Woods). He's very generous

that way as an actor."

Everything in this corner of the Canadian film world, then, would seem to be unfolding as it should. Familiar Cronenberg art director Carol Spier and director of photography Mark Irwin are on board once again. Shooting began in and around Toronto on Oct. 27, and wraps on Dec. 20.

Meanwhile, back on set, someone is telling James Woods that he looks like James Dean. He's probably heard that one before, but only the audience of *Videodrome* will know for sure.

John P. McKinnon ●

VIDEODROME scr. David Cronenberg d. Cronenberg d.'s personnel ass't Richard Zywo-
tkiewicz 1st, 2nd a.d. John Board, Libby Bowden
3rd a.d. Rocco Gismondy ed Ron Sanders 1st, 2nd
asst.ed. Elaine Foreman, Michael Rea cont. Gillian
Richardson prod. assts. Richard Spiegelman,
Howard Rothschild art d. Carol Spier 1st and 2nd
art d. Barbara Dunphy, Tom Coulter art d. trainee
Jo-Ann Landenheim video co-ord. Michael Len-
nick 1st ass't video Lee Wilson 2nd ass't video
Rob Meckler d.o.p./oper. Mark Irwin 1st ass't/
focus Robin Miller 2nd ass't/clapper/loader
James Crowe stills Rick Porter set dresser Angelo
Stea 1st and 2nd ass't set dres. Enrico Campana,
Gareth Wilson 3rd set dresser Gary Jack prop
master Peter Lauterman asst. props Greg Pelchat
cost. des. Delphine White ass't des. Eileen Ken-
nedy ward. master Arthur Rowsell ward. ass't
Maureen Gurney ward. trainee Denise Woodley
head make-up Shonag Jabbour hair stylist Tom
Booth sd. Bryan Day boom Michael Lacroix gaffer
Jock Brandis key grip Maris Jansons asst key grip
David Hynes grip Brian Daniels best boy Scotty
Allen const. man. Bill Harman exec. p. Pierre
David, Victor Solnicki p. Claude Héroux ass't p.
Larry Nesic p. co-ord. Roger Héroux p. man. Gwen
Iveson ass't p. man. Janet Cuddy prod. sec.
Angela Gruenthal exec. p.'s sec. Ellen Rosen,
Monik Nantel p.'s sec. Monique Légaré loc. man.
David Coatsworth head carp. Alexander Russell
asst head carp. Joe Curtin carp's Kirk Cheney,
Alan Sharpe, Robert Sher, John Bankson labourer
Charles Martin head painter Nick Kosonic scenic
painter Janet Cormack, Reet Puhm painters Simon
Harwood, Elaine Cohen, Bill Gibson transp. coord.
Don Baldassarra head driver Randy Jones drivers
John Vander Pas, Al Kosonic, Isidore Mussalun,
David Chud casting (principal actors) Walker/
Bowen, Clare Walker extras Peter Lavender
comptroller Serge Major ass't compt. Gilles
Léonard tech. advisor Denise Di Novi prod. acc't
Lacia Kornylow ass't acc't Rachelle Charron book-
keeper Maureen Fitzgerald recept. Bonnie Gold
unit pub. Jill Spitz, Suzanne Daningburg l.p. James
Wood and Deborah Harry, Sonia Smits, Peter Dvor-
sky, Lynne Gorman, Les Carlson, Julie Khaner,
Reiner Schwarz, David Bolt, Jack Creley, Lally Ca-
deau, Henry Gomez, Harvey Chao, Kay Hawtrey,
David Tsubouchi, Robin McCulloch, Sam Malkin,
Ronald Reece.

Poetry in Motion

In pursuit of the Muse

Scattered across the table is an amazing collection of full-ashtrays, half-full cups of coffee, and masses of paper; notes scribbled on the back of other notes, lists of people to phone, and xeroxed copies of glowing reviews. No, this is not the set of a film about a young artist, although it could well be. It was once the kitchen table of the house that Ron Mann has been living in, and it is now the center of an incredible flurry of artistic activity.

The 23-year-old Toronto filmmaker has only recently made his feature film debut with a 90-minute documentary about four jazz musicians entitled *Imagine the Sound*. The film, which was shown at the Festival of Festivals, was nominated as one of the five most popular films. It went on to win the Silver Hugo at the Chicago Film Festival for best documentary and has already



● The master himself, Allan Ginsberg photo: Robin Kobryn

been sold to television in England and Germany.

Ron Mann's latest project, which has taken over his kitchen table as well as the rest of his life, is a non-narrative, 90-minute documentary being shot under the working title *Poetry in Motion*. Mann explained, "In *Imagine the Sound*, Cecil Taylor talks about how music is everything you do. In a similar manner I'm trying in this film to show people that poetry is everywhere. It's not dead, boring, or static. It's very much alive, and it has come to encompass various other art forms from music and theatre to dance and visual arts."

In October Allen Ginsberg, backed by a local rock band called the CeeDees, was filmed at a benefit concert for Amnesty International at University of Toronto's Trinity College. The interview footage of a dark-suited Ginsberg shot in an empty locker room contrasts and complements his impassioned political punk performance. Filmed in his house, Canadian poet Irving Layton, ensconced in an easy chair, reflects on the role of the poet as social commentator and the "religious metaphysical quality" of Canadian poetry. A group known as the Toronto Street Poets are shot hustling their books to pedestrians in the Yonge and Bloor area, while wearing sandwich boards exclaiming "Not Irving Layton," "No Name Poet," and "Extremely Unpopular Poet." John Giorno, founder and head of the New York-based Dial-a-Poem Collective, was shot in performance at the Ritz in Manhattan, as was the grand old man himself, William S. Burroughs. Filmmaker Emile de Antonio conducted the interview footage with his long-time friend John Cage in Cage's Sixth Avenue loft while he (Cage) was busy baking bread.

There is a spontaneous element in the shooting of this film that could easily appear chaotic to conventional filmmakers. Mann explained his most recent shoot with Canadian poet and musician Ted Milton: "We went down to Innis College to shoot in the auditorium, thinking that it would be empty. After a few minutes of shooting there was a crowd of two hundred students waiting outside for a film class lecture to begin. So, with Professor Bart Testa's permission, they all filed in and got a great demonstration of spontaneous moviemaking."

On December 27, Ron Mann, Gary Topp, and Gary Cormier, presented a night of poetry performances in Toronto, with John Giorno, Anne Waldman, Michael McClure, Robert Creeley, Jim Carroll, Christopher Dewdney and Jayne Cortez. Footage was shot during the performances, and on the 28th and 29th shooting continued at Toronto's Jarvis Studios, where there was greater control over the lighting and camera work than there is possible during the live performances. Set designer Sandy Kybartas collaborated with the poets to create sets specifically suited to the style and content of the poetry. Anne Waldman interviewed the poets at various Toronto locations ranging from the lakeshore to the zoo.

Some of the *Poetry in Motion* crew, such as cameraman Robert Fresco, soundman David Joliat, and researcher and assistant - to - the - director David Segal, worked with Ron previously on *Imagine the Sound*. Emile de Antonio and John Giorno acted as creative consultants, and Peter Wintonic will be editing the film.

Although the film's original budget of \$200,000 has been reduced to \$160,000 there still remain a few unsold units.

"It's been a real struggle financially," Mann said, "the economy is lousy. The change in the tax law has made it even more difficult and a lot of potential investors can't recognize poetry as a commercially viable subject. I've taken out a bank loan to cover some of our immediate costs. I'm determined to make this film despite the obstacles because I believe in the artistic, historic, and political importance of documenting this art form."

The principal photography was finished by the end of the year, while pick up shooting in New York and San Francisco is expected to be over by the end of January. Editing, which may take four to six months to complete, will take place in Toronto at Film House.

There is no question that Ron Mann will have managed to get historically important footage of numerous major

poets. What remains to be seen is whether or not the incredibly varied personal and artistic statements of these artists can be edited into a cohesive, informative, and entertaining 90-minute film.

Post-script:

Ratch Wallace has joined the crew as production manager. The full ashtrays and half-full cups of cold coffee are still there, but the masses of paper have started to get sorted into neat piles and someone has even remembered to water the plants.

Camelia Frieberg ●

POETRY IN MOTION p. Ron Mann d. Mann d.o.p. Robert Fresco consult. Emile de Antonio ed. David Joliat ed. Peter Wintonic poets: John Cage, William Burroughs, Allan Ginsberg, Irving Layton, John Giorno, Michael McClure, Phillip Walen, Ann Waldman, John Cooper Clarke, Bob Woodward, Diane Prima.



● Doubling as director and DOP, Joe Sutherland makes film roll photo: Hugh McLean

Freeloading Shooting on a shoestring

The MTV studio on Toronto's Lakeshore Boulevard is alive with activity. A lighting man repositions an unwieldy stand, the sound man rewinds tape, while other crew members and actors negotiate the particulars of the next scene to be shot. The details behind this scenario, however, are not quite so typical. It is late Sunday night, and the lines of exhaustion that trace the faces of those working do so on a crew who seem uncommonly young to be manning a professional shoot.

In fact, the film in progress is a professional student film, aptly entitled *Freeloading*, and many of the people on set are students from the Ontario College of Art (OCA). The mechanics of this unusual shoot have been orchestrated by director and DOP Joe Sutherland, who has had the idea for the film in mind for a number of years. Touting the project as a feature film (the first student venture ever to be shot on 35 mm), a preliminary press release gives only scanty details about the plot: it is based on the history of the NBS newsroom. Sutherland elaborates that the inspiration came from his experience as a

cinematographer for the CBC years ago, although he hastens to explain that his script is totally fictional, a not inappropriate addendum as the story deals with "news as creative news."

The budget is almost non-existent on this film, with production manager Bob Wertheimer and other crew members scrounging about town for individuals willing to donate locations to the impecunious venture. The latter have included Varsity Stadium, restaurants, the Toronto Fire Academy, and the King City Airport, whose owner obligingly provided a pilot and wreckage for one of the scenes.

The 150 members of the crew and cast are all working for deferred wages to be paid before producer fees in the event that the film is distributed.

Professional reaction to the shoot has not been positive. Bobby Wertheimer, a veteran A.D., has borne a fair degree of criticism for his participation in *Freeloading*, and judges that his financial position will not be terrific by shoot's end (mid-November). But he takes considerable pride in the proficiency of work done by the student crew, pointing to production reports, a rigorously enforced promptness, and a professionalism that might match a film set anywhere. Ian Dobson at City Hall, who handled the location permits, countered, saying that he had received only compliments on the condition work-sites had been left in. (Those with professional experience working on the

film include Chris Terry, director, Fraser McAninch, producer and Derret Lee, publicist.)

To get the project to the shooting stage took either a miracle of sheer inventiveness, unmitigated gall or a combination of both. What little money there was, went into striking an extraordinary deal with Panavision for equipment and buying up short ends of raw stock and 1/4 inch tape. There was no room for error with one-take-only allotted to most scenes. But Wertheimer points to the record of waste and extravagance that have recently marked the Canadian film industry's flirtation with investor support.

"How many thousands of dollars have been wasted in discussion?" he demands. "And how many are shooting now? How many cameras are rolling?"

If the amount of thrift exercised on the film is noteworthy, so is the loyalty director Sutherland has inspired among his student crew. All who were interviewed about his/her role on set were enthusiastic about the knowledge garnered from their experience. And as shooting progressed, more professionals were showing up on-set, some to watch, others such as cinematographer Joe Seckeresh to donate something of their own valuable expertise.

Although he has worked professionally for a number of years, Sutherland is making this film as a fourth year student of OCA. He freely admits that he does not think the head of the college has a clear grasp of the scope of the project that he (Sutherland) has undertaken, but neither is there any financial support from the college. The students are all participating to help realize a dream, or as some put it, "... to help Joe out..." Transportation manager Richard Quinland was mock-grateful for the difficulties that had come up on the shoot, for he gained experience from dealing with the real world, rather than the insular academic environment.

Incredibly difficult as the shooting schedule was, all of the students agreed with Quinland about the value of this practical experience. There are those critics who would argue that Sutherland has scavenged the services of a group of young people, who because of their lack of experience do not know better, but the loyalty he has inspired from them does not appear to be the type that is easily shaken. And if the film makes it through post-production to distribution, their until now naïve faith will have been amply justified.

Freeloading is currently undergoing processing at Medallion Labs.

Patricia Michael ●

FREELOADING p.c. Freeloading Productions p. Fraser McAninch d. Joseph Sutherland, Chris Terry cam. sc. Joseph Sutherland 1st a.d. Dave Pamplin man. Bob Wertheimer wardrobe sup. Connie Buck wardrobe Shea Keohane, Michele Lyle art dept. Kim Brandes, Sheila Anderson sc. sup. Tannis Baker gaffer Hugh McLean ed. mix. Reynald Trudel transport Richard Quinland boom Brad Rueles make-up Gary A. Boisver, Pat Barnett p.a. Andy Chown grlp Ian Bresolin 1st asst. cam. Ron Hewitt clapper Roger Stafekis stills Hugh McLean l.p. Richard Comar, Bill (Duke) Edwards, Arnie Hardt, Shelby Gregory, Peter Kaye, Tom Macdonald, Susan Hart, Glen Wilkins, Dave Lyle, Bill Durst, Lionel Rumm, Ellie Taylor, John Ladell, Jean (Hawk) Hurtubise, Tony Mason, Ann Barber, Natalie Kusmyn, Howard Rock, Cameron Brown, Susan Seshadri, Simon Craig, Frank Scott, Steve Cyncora, Joe Crozier, Jeff Flock, Shirley Gillette, Gary Robbins, Sam Johnny, Patricia Sam, Tiger, Joe Grosso, Norm Mackay, Derek Pettalia, Steve Evans, Bill Dawe, Blaine Berdan, Evelyn De Laurentis and Marc Dassas.

PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. A third category, *In Pre-production*, will be used to indicate films which are in active pre-production, having set a date for the beginning of principal photography and being engaged in casting and crewing. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:
Cinema Canada (416) 366-0355 or (514) 272-5354.

Film credit abbreviations

d. director *asst.* d. assistant director *sc.* script adapt. adaptation *dial.* dialogue *ph./dop.* photography *sp. ph. efx.* special photographic effects *ed.* editor *sup. ed.* supervising editor *sd.* sound *ed. ed.* sound editor *sd. rec.* sound recording *p. des.* production designer *art. d.* art director *set dec.* set decorator *m. music cost.* costumes *l.p.* leading players *exec. p.* executive producer *p. producer assoc. p.* associate producer *line p.* line producer *p. sup.* production supervisor *p. man.* production manager *p.c.* production company *dist.* distributor An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

ON LOCATION

ATLANTIS FILMS LTD.

(416) 960-1503

WAYS OF HEARING

Presently shooting. A series of 3 documentaries about hearing impairment. *p.* Michael MacMillan, Seaton McLean, Janice Platt *d.* Janice Platt *d.o.p.* Alar Kivilo *scr.* Sue A'Court.

PORTTRAITS

A 20 min. documentary about multiculturalism for the Ministry of Culture and Recreation. *p.* Michael McMillan, Seaton McLean, Janice Platt *d.* Platt *d.o.p.* Alar Kivilo *asst. cam.* Carl Harvey.

CBC/RADIO-CANADA

(514) 285-2863

EMPIRE INC.

A six-one hour theatrical production. Shooting of the first episode began on December 4. The shooting of the six episodes should be done for September 1st 1982. *p.c.* CBC/Radio-Canada in co-production with the National Film Board *exec. p.* Mark Blanford *p.* Paul Risacher *d.* Mark Blanford & Denys Arcand *d.* Doug Jackson *p.man.* Connie Ballam *a.d. 1st:* Louise Turcotte Gerlach *2nd:* Jean Gadoua *cont.* Johanne Prigent *unit man.* Maurice Gingras, Jackie Van Echten, Yvon Payette *assoc. p.* (NFB) Stefan Wodoslawsky *adm.* (NFB) Tamara Lynch *p.sec.* Lise Gagné *d.o.p.* Alain Dostie *cam.op.* Michel Caron *asst.cam. 1st:* Daniel Jobin; *2nd:* Nathalie Moliavko-Visotski *sd.* Richard Besse *boom* Ester Auger *gaffer* Roger Martin *elec.* Claude Derasp *key grip* Emmanuel Lépine *art d.* Pierre Garneau *cast.d.* Emma Hodgson *cast.asst.* Barbara Cartwright *set design* Hubert Poirier *asst.dec.* Robert Chabot, Pierre Despars, Jean Leroux *make-up artist* Guy Juneau *make-up assts* Jean-Charles Pelchat, Claudie Taillon *hairstylist* Jean Viriato *cost. des.* Fernand Rainville *cost.asst.* Renée Tardif *dressers* Jeannette St-Laurent, André Vouton *staging crew leader* Raymond Fontaine *staging crew* Fernand Charpentier, Michel Martinez, Fernand Harnois, Donato Monaco *sp.efx.* Gilles Roussel *set dec.* Hervé Ouimet *prop mast.*

Maurice Dumas *design coord.* Raymond Lestage *drivers* Jacques Champagne, Brian Camacho, Raymond Castonguay, Daniel Uzycki *l.p.* Kenneth Welsh, Jennifer Dale, Peter Dvorsky, Mitch Martin, Joe Ziegler, Gabriel Arcand, Lynn Jackson, Paul Hébert, Donald Pilon, Graham Bachelor, Mary Fey, Mireille Thibault, Paule Baillargeon, and Martha Henry. *scr.* Douglas Bowie *pub.* Lana Iny (514) 285-2863

FILMTRUST PRODUCTIONS INC.

(416) 596-7272

RATS

Shooting began January 18 1982 for 6 weeks. Budget \$1.6 M. ACFC crew *p.* Paul Kahnert *exec. p.* J. Gordon Arnold, Jeff Schechtman *d.* Robert Clouse *p. man.* Ken Gord *d.o.p.* René Verzier.

LIGHTSCAPE MOTION PICTURE COMPANY LTD.

(416) 465-1098

THE MUSIC OF THE SPHERES

Shooting began Oct. 4, 1980 in Toronto. Budget: \$110,000. A sci-fi comic horror film shot in English and French. *p.* Philip Jackson *d.* Philip Jackson *p. man.* Gabrielle de Montmollin *sc.* Philip Jackson, Gabrielle de Montmollin *d.o.p.* Nadine Mumenick *cont.* Doris Lapierre *dial. coach* Yseult Buxel *miniatures* Michael M. Sloan, Jeff Bertram, Grand Illusion Co. *sd.* Ross Redfern *l.p.* Anne Dansereau, Peter Brikmanis, Jacques Couture, Kenneth Gordon, Ken Lemaire, Sandy Kyser.

LES PRODUCTIONS CLAUDE LEGER

(514) 288-6251

THE NEIGHBOUR

The shooting of this film is actually suspended. It should start again at the end of January or the beginning of February. Shooting began November 6 in New-York for one week, and in Montreal

November 30 for 5 or 6 weeks, with a budget of \$5.8M. *p.c.* Neighbour Film Inc. *p.* Claude Léger *p.asst.* Anne Burke *d.'s asst.* Suzanne Fisher *d.* Max Fisher *1st a.d.* Pierre Magny *sc.* Leila Basen, Max Fisher *cont.* Marie La Haye *p. man.* Francine Forest *compt.* Micheline Bonin *p.sec.* Jacqueline Wanner *art d.* Anne Pritchard *art dep. coord.* Barbara Shrier *d.o.p.* François Protat *sd.* Patrick Rousseau *cost. des.* François Laplante *make-up* Marie-Angèle Protat *hairstresser* Gaetan Noisieux.

NEW-YORK CREW 2nd a.d. Roger Pugliese *trainee* Ann Egbert *intern.* Richard Schlessinger *p.man.* Pete Run-folo *asst. to p.* Diane Foti *p. coord.* Sarah Carson *art d.* Misha Petrow *set dec.* Daniel Von Blomberg *prop master* John K. Wright *cam. op.* Don Sweeney *1st asst. cam.* Don Biller *sd. mix.* Michael Tromer *key grip* Edwin Quinn *grip* Tom Gilligan, William Kerwick *gaffer* Richard Quinlan *elec.* Ray Fortune, Charles Meere, Francis Brady, Mike Proscia *jr. generator* Vincent Brady *consult. to cost. des.* Ruth Morley *cost. des.* Edna Hart *ward.superv.* Jennifer Nichols *ward.asst.* Eddie Brenner *make-up* Joe Cranzano *hair* Phil Lito *transp. capt.* Harry Leavey *drivers* James Sweeney, William Buckman *sr.* Chester Malinowski *prod.asst.* Alan Steinfeld

MONTREAL CREW 2nd a.d. Marie Théberge *3rd a.d.* Martha Laing *unit man.* Michelle St-Arnaud *cast.dir.* Arden Ryshpan *art design* Charles Dunlop *art dep. adm.* Tina Boden *prod. asst.* Roger Dufresne *set dec.* Serge Bureau *asst.dec.* Denis Hamel *const.* Harold Trasher, Normand Sarrazing *head carp.* Bruce Jackson, Claude Simard *sp. efx.* John Meighen *prop master* Jacques Chamberland *props* Vincent Fournier *1st asst.cam.* Yves Drapeau *2nd asst.cam.* Michel Girard *boom* Thierry Hoffman *key grip* Serge Grenier *stills* Takashi Seida *ward.* Louise Jobin *ward.dresser* Diane Paquet *prod.asst.* Michèle Forest, Christian Bernard *pub.rel.* Monique Mallet-Léger (514) 288-6251 *l.p.* George Segal, Irene Cara, Nicholas Campbell, Clark Johnson, Barbara Cook, Joyce Gordon, Andy Martin Thomson, Laura Harrington, Bob Lawrence, Terry Hellis, Peter Wise, Emidio R. Michetti, Antonia Ray, Charlotte Jones, Matt Craven, Arleigh Peterson, Tony Sherwood, Chris Russo, Joel Kramer, Polly Magaro, George Harris, George E. Zeeman, Ernesto Gasco, Evan Hollister Mirand, Norris Domingue, Pierre Lalonde, Irene Kessler, Glória Irizarry, Roland Nincheri, Johnny O'Neil, John Aichinger, Steven Lanke, Paul Bédard, Jose Santos, Michael Dynia, Frank Antonsen, Harold Holden, Jean Thivierge, Ingrid Vandervater, Evert Ferguson, Robert Spivak, Kevin Brownie, David Samain, Francis Lamer, Ada Fuoco, Charles Manuel, Marty Star, Ben Lawson, Christine Reamus, Deepak Massand, Jacqueline Williams, Robert Jezek, Lynn Griffith.

TELEMONTAGE INC.

(514) 875-6323

VIRULYSSE

A series of 26 animated, programs, 30 minutes each. Shooting began December 8, 1981, and should end in March 1982. *p.* Pierre Delanauze *d., sc.* Gilbert Gratton *assoc. p.* Jean-Marc Lapointe *art. d.* Vianney Gauthier, *a.d.* Michel Gauthier *d.o.p.* Claude Larue *light.* Claude Fortier *marionnettes* made and operated by the Théâtre de l'Avant-Pays.

IN PRE-PRODUCTION

ATLANTIS FILMS LTD.

(416) 960-1503

THE TOMORROW CITY

90 min. made for T.V. drama. Shooting scheduled for Summer 1982 in Ontario. *p.* Michael MacMillan, Seaton McLean, Janice Platt based on novel by Monica Hughes.

GREAT LADIES OF THE ATLANTIC

One hour TV special on the great Ladies of the Atlantic: The Normandie, The Benargeria, The Queen Mary and the Queen Elizabeth. Shooting take place in New-York and California during Summer 1982.

M & M FILM PRODUCTION LTD.

(416) 968-9300

DRAMA OF THE OCEANS

Four-one hour T.V. specials on the ocean as mans last frontier. Based on the work of Elisabeth Mann Borgese. Principal photography to begin Summer/Fall of 1982. *exec.p.* John and Henia Muller *sc.* Victor Schwartzman.

GIMP

A 90 min. made for T.V. feature in co-operation with the CFDC. Principal photography to begin Summer 1982. *exec.p.* John and Henia Muller *sc.* Victor Schwartzman.

PROJECTS IN NEGOTIATION

ASA PRODUCTION INC.

(514) 288-4011

HIT AND RUN*

To begin principal photography in Montreal on a \$5 million budget. *p.* Joseph F. Beaubien, Nicole M. Boisvert *p. man.* Lyse Lafontaine *d.* Robin Spry *sc.* Douglas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

ASTRAL BELLEVUE PATHE

(514) 748-6541

MIRI

An Israel and Canada co-production to be shot in Israel in Spring 1982. *p.* Harold Greenberg *d.* Tzipl Trope.

B.M. FILM CO. INC.

(514) 844-1300

BREAK AWAY

p. Bruce Mallen *ass. p.* Carol Klein *exec. p.* Michael Gilbert.

CANAMERICA FILMCORP INC.

(514) 288-0266

EASTER EGG HUNT

Schedule for shooting in England in Spring 1982, with an estimated budget of \$7 million US. *p.* Christophe Harbonville, Nicholas Clermont *assoc. p.* Gilles Chartrand *p. superv.* Jim Margellos *d.* Robert Altman. Story based on the book by Julian Freeman, Easter Egg Hunt.

NETWORK FILM PRODUCTIONS

(416) 691-0878

DOWNTOWN

12 episodes, public affairs for television *p.* Bryan Gliserman *sc. d.* Michel Chandler.

TALES OF TERROR

Nine episodes of 30 min. for TV. First episode (60 min.) to be shot March 1st in Northern Ontario. To be co-produced with Canadian Pay TV Film Production. *sc./d.* Michael Chandler *story ed.* John T. Goodchild *p. man.* Christian Daniel *sp. efx.* Yanis Ertmanis *art d.* Metropolis Designs *l.p.* TBA *cast.* Linda Mote *extra* Toronto Film Extra (416) 366-5298. 5298.

DANTE'S INFERNO

Feature production to be shot early 1982 *cast* TBA for further information contact Christian Daniel (416) 691-0878.

RUBICON FILM PRODUCTIONS INC.

(416) 226-9102

RAOUL WALLENBERG

A one-hour TV Documentary that will take place in Canada, U.S.A., England, Israel and Sweden. *p.* Wayne Arron, David Harel *assoc. p.* David Yorke *sc.* Peter Lauterman *d.* David Harel *d.o.p.* David Yorke *ed.* Avi Lev.

CRAWLEY FILMS

(613) 728-3513

THE STRANGE ONE*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million. Shooting begin in June '82 *p.c.* Crawley Films Production *p.* Budge Crawley *sc.* adapted from a novel by Fred Bosworth "The Strange One" *d.o.p.* Robert Ryan *ph.* Robert Ryan, Patrick Carey *sp. efx. ph.* Patrick Carey, Robert Ryan.

ENGLANDER PRODUCTIONS INC.

INDIAN

Feature film about the olympic winner Billy Mills to be shot entirely in Alberta in Spring 1982 with money from the Ermineskin Band of \$8M. *p.* Ira-Englander *sc.* Sheryll Hendrix *Englander Prod.* Canadian coord. John Fletcher (Edmonton) (403) 420-1961 *pub.rel.* Richard Leary from Mahoney/Wasserman (Los Angeles) (213) 550-3922.

DREAM MACHINE FILMS CORP.

(604) 980-8082

SAJO

Based on the novel Sajo and her Beaver People, by Grey Owl, this feature film will be shot in Saskatchewan around June 1st/82 for approximately two months, with a budget between \$1.5 and 2M. *co p/d* Robert Nicholl *scr* Michael Mircer.

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PROJECTS IN NEGOTIATION

F.A. INTERNATIONAL (416) 789-4524

THROUGH THE EYES OF THE PERFORMER

A three part television pilot to begin shooting April 1982 in England and Canada. It's an indebt look into the lives of some of the greatest rock musicians. **exec p** Peter Bobras **p** Walter Giacomini For informations contact Walter (416) 532-0336.

VIRGINIA ; THE LOST LEGACY

Feature to begin shooting in September 1982 based on an important archeological discovery. **exec p** Peter Bobras **p** Walter Giacomini. For further information call Peter (416) 654-4462.

FILMLINE PRODUCTIONS INC. (514) 284-9309

CROSS COUNTRY

A police crime drama. Pre-production scheduled for February 15, 1982 and shooting for April 1st, in Montreal with a \$2M estimated budget. **p** Pieter Kroonenburg, David Patterson **sc** John Hunter **d** Paul Lynch.

FILMPLAN INTERNATIONAL (514) 849-6051

Filmplan International is actually being restructured. A few projects for 1982 are under study and they will be announced in March. Here are the films that were listed until now:

DIPLOMATIC IMMUNITY
11 O'CLOCK
TOTEM
THE QUEEN
A FRIEND INDEED
FRANKENSTEIN
FOR THOSE I LOVED

GILLES STE-MARIE ET ASSOCIES INC. (514) 844-2886

SALUT SANTE II (FORMERLY TITLE)

The last 13 programs of a TV-series of 26. Each program 24 min. 40 sec. Shooting should start March 1982. **p** Gilles Ste-Marie **asst p** man. Nicole Jasmin. **research** **sc** Max Cacopardo, Christiane Duchesne.

HOLLYWOOD NORTH FILM PRODUCTIONS LTD. (403) 280-6044

DEATH ON THE ICE

Feature film to be shot in St. John's (Nfld) and area for three months around March 10/82 with a budget of \$3.1M. **exec p** Garrison Bennet, Scott Campbell, Richard Verkleij **p/d** Gerald Bean **scr** Brian Wade assisted by Caffie Brown.

IMPERIAL PRODUCTIONS LTEE

LITTLE DEVIL

To be shot in Spring 1982 in Montreal with an estimated budget of \$1.5 million. **p** Jacques Raymond **co-p** Louis-Claude Thibault **assoc.p** Robert Bastien **scr** Raymond, Dan Fiorella **p.r** Michelle Langevin.

GUNSMITH (L'ARMURIER)

To be shot Spring 1982 in the Laurentide north of Montreal with an estimated budget of \$1.5 million. **p** Jacques Raymond **co-p** Louis-Claude Thibault **sc**, **d** Louis-Claude Thibault **p** Jean Coutu **assoc. p** Robert Bastien **p.r** Michelle Langevin.

INTERNATIONAL CINEMA FUNDINGS INC. (416) 977-0945

THE BROTHERS

Scheduled for a production in 1982 **p** John C. Foster, Lewis W. Lehman **pub** Glenda Roy (416) 977-0945.

LN. FILM LTD. (514) 527-2356

FRANKENCAR

An action film to be shot on location on the various Canadian raceways. Estimated budget: about \$2 million. Some photography to be done in California. **p** Didier Farré **d** Paul Bartel.

LES MEMOIRES D'UNE CHANTEUSE ALLEMANDE

Feature film to be shot 1982 in Montreal. **p** Didier Farré **d**, **sc** Jean-Pierre Le-cours.

MAINSTREAM PRODUCTIONS LTD. (506) 642-3683

LE PIQUE-NIQUE

A one hour T.V. drama to be shot entirely in St. John, New Brunswick, in both French and English. First part of the film to be shot this Winter in the snow, the rest of it to be shot next Spring. Budget \$140,000. **p** George Hargrove **d** Michael Payne **sc** Rino Morin-Rossignol **art d** Lyall Hallum **p** man. Elizabeth Ashton.

MANITOU PRODUCTIONS LTD. (416) 924-2186

GO BOY

Scheduled for spring 1982, **exec. p** Ralph Ellis **p** William Davidson **sc** Davidson, based on autobiography by Roger Caron **consult** Roger Caron.

DON'T HIT THE PANIC BUTTON

Scheduled for 1982, **exec. p** Ralph Ellis, **p** William Davidson **sc** William Davidson and Martin Lager, based on a story by Lager.

MURPHY-FOX PRODUCTIONS INC. (514) 487-1400

FUNNY MOVIE, EH?

p Jack F. Murphy, Andrew Alexander **scr** Sean Kelly, Tony Hendra, Ted Mann **d** George Mihalka **d.o.p** Rodney Gibbons. CFDC participation.

NEW FRONTIER FILM INC. (416) 921-7462

NO PLACE LIKE PARADISE

Scheduled for Spring 1982. Feature length for TV. **p** Tibor Takacs, Stephen Zoller **d** Tibor Takacs **sc** Stephen Zoller

THROUGH THE EYES OF TOMORROW

A series of eight features length for TV. Scheduled for 1982. **p** Tibor Takacs, Stephen Zoller.

NORFOLK COMMUNICATIONS LTD. (416) 961-8400

SMOKE BELLEW

Six one hour drama series based on short stories by Jack London, to begin shooting February, 1982 **exec. p** William Macadam.

OUT OF THE SILENCE

Six one hour drama series scheduled for April 1982. **exec. p** William Macadam **sc** Bob Carney.

RED RIVER

Six one hour period drama series. **consultant**, Alix Arnet.

STILL SECRET: THE WAR OF THE SPIES

Ten one hour documentary series research, Rob Roy.

NO DRUMS, NO BUGLES

Feature for TV ; Espionage series.

POINT FILMS INC. (514) 457-3636

CALL ME UNCLE

Script writing in process, only. Projected shooting for 1982. Estimated budget of \$1.5M. **p**, Wayne Grigsby **sc** David Fennario **d** Allan Nicholls.

PRIMEDIA PRODUCTIONS LTD. (416) 361-0306

BILLY BISHOP GOES TO WAR

Scheduled for March 1982. Shooting in BBC Scotland Studio in Glasgow. To be co-produced with the BBC and the Colonial Repertory Theatre Company. With original cast: Eric Peterson and John Gray. **exec. p** Richard Nielson.

GREY OWL

Scheduled for 1982. Co-production with Yorkshire Television. Based on Lovat Dickson's biography "Wilderness Man". 3-part mini series for television. **sc** Alan Plater **exec.p** Pat Ferns and David Cunlisse.

HEAVEN ON EARTH

Scheduled for 1982. Co-production with Yorkshire Television. Made for TV Movie. **sc** Margaret Atwood and Peter Pearson **exec.p** Pat Ferns and David Cunlisse.

PÉLAGIE-LA-CHARENTE

Scheduled for 1982. Co-production with Gaumont Distributor. Based on novel by Antonine Maillet. Script in development. **exec.p** Richard Nielsen.

THE ADVENTURERS OF HUDSON'S BAY

Scheduled for 1982. Co-production with Telecine in France. A six-part dramatic mini series. **exec.p** Pat Ferns and Roland Griffl.

THE LITTLE VAMPIRES

Scheduled for 1982. A nine-part children drama series. German co-production with Polyphone of Hamburg. **exec.p** Richard Nielsen and Christoph Mattner.

BONHEUR D'OCCASION/ THE TIN FLUTE

Co-production with Rose Films. A five hour adaptation by B.A. Cameron and Claude Fournier from the book by Gabrielle Roy. **exec.p** Marie Josée Raymond and Pat Ferns.

GODS FROZEN PEOPLE (BERNIE BRADEN'S CANADA)

A 6-part documentary to be co-produced with the BBC. **sc** Eric Nicol **exec.p** Pat Ferns.

EMPEROR PIC

Made for TV movie. Script in development. Co-produced with Tensel Media Productions, CFCN of Calgary and CFRN of Edmonton. **exec.p** Pat Ferns and Nick Bakytia.

LES PRODUCTIONS DE LA CHOUETTE (514) 288-5719

X LOVES MALEINE

To shoot in Montreal with a \$375,000 budget Spring 1982. **sc** Paul Toutant, Monique Champagne, Marc Voizard **d** Marc Voizard.

LES PRODUCTIONS LA GAUCHET INC. (514) 845-8186

THE FRILL OF IT ALL

A comprehensive indebt 60 min. documentary on Canadian fashion to be shot March 1982 in Canada, U.S.A. and Europe with an estimated budget of \$225,000. **p** Raymond Gravelle, Patrick Valley **d** Valley **researchers** Ewa Zebrowsky, Barbara Cartwright, Bert Marotte.

LES PRODUCTIONS S.E.P.T. INC. (514) 270-1496

LA CLE DES BOIS

A 13 half-hour series for television to be shot in January 1982, with an estimated budget of \$390,000 **p** and **d** André A. Bélanger **concept & sc** Louise Pelletier **pub. re** Sheila Burke. N.B.: This documentary TV-series does not require actors.

QUADRAMEA INC. (416) 466-4656

SKILLINGS MOUNTAIN

Scheduled for spring 1982. Budget \$800,000. ACFC crew. **p** Ian Stuart **execp** Hans Koehl **d** Joe Scanlon.

RAFAL PRODUCTIONS INC. (514) 932-0396

HOT TO TROT

This film wont be shot before 1982 ; date to be announced. **p** Rafal Zielinski **d** Rafal Zielinski **sc** Edith Rey, from a story by Rey and Zielinski.

ROBERT COOPER PRODUCTIONS (416) 922-2251

THE TERRY FOX STORY

Project presently being scripted by John and Rose Kastner. Scheduled shooting for April 1982. **p.c.** Robert Cooper Productions Inc.

OFF THE RECORD

Robert Cooper producing for 20th Century Fox. **sc** Steve Tesich.

SEAGULL PRODUCTIONS (514) 844-9444

MEMOIRS OF MONTPARNASSE

To begin in Montreal with a \$4 million budget **p.c.** Seagull Production **exec. p** James Shavick **p** Larry Hertzog **sc** Marilyn McCormick **pub** The Network (416) 368-6175, David Novek Assoc. (514) 284-2113 **cast** Casablanca.

CALIFORNIA CHABLIS

In Vancouver with a \$3.5 million budget **p** James Shavick **sc** Steven Manners **cast** Casablanca.

SELKIRK FILMS INC. (416) 967-5550

GOODBYE CALIFORNIA

A Canada/U.K. co-production scheduled for next spring **p** Peter Snell **d** Don Sharp **sc** Sharp, Alan Scott, Chris Bryant.

SIGNAL FILMS INC. (514) 482-7447

OVER HIS DEAD BODY

To be shot in Montreal in April 1982, with a budget of \$4 million. **p** Alfred Pariser **sc**, **d** Morrie Ruvinsky.

STAR TRIPPER LTD. (416) 463-1102

STAR TRIPPER

Shooting is scheduled for 1982. A rock musical with an estimated budget of \$1.3M. **p** Jim Henshaw, Paul Hoffert and Brenda Hoffert **sc** Jim Henshaw **p** man. Sally Dundas **d** Zale Dalen **music** Paul and Brenda Hoffert **art d** Charles Dunlop.

TRIMEDIA (403) 264-4460

ATHABASCA

To be shot in Edmonton with a budget of \$2.4 million **p.c.** Trimedia Studio/Great Bear Film Ltd. **exec. p** David Dortot **p** Alec MacDonald **sc** David Dortot.

U.F.O. HOLDINGS (514) 670-1060

DOUBLE BARREL

To be shot in Vancouver with a budget of \$1.9 million. **exec. p** Sam Gabamonte and Leonard Trager **p** Claude Castravelli **sc** Gerry younkins.



Hollywood barks

99401 CANADA INC. (514) 932-0833

ARNOLD, DOG OF THE NORTH

Shooting scheduled for Spring 1982 with an estimated budget of \$3M. **p** John Francis Brinckman **sc** John Francis Brinckman **d** Sylvio Narizzano **ed** Max Benedict **sp** efx Jamie Brown **animal trainer** Lloyd Beebee **unit pub** Prudence Emery.

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IN THE CAN

AMULET PRODUCTIONS
(416) 596-1411

SNEAKERS

Feature film on a junior tennis tournament began shooting on November 9, in Sarasota, Florida, with a budget of \$4.3M. **exec. p.** John Basset and Larry Nessis **p.** John Basset **d.** Joe Scanlon **sc.** Stuart Gillard

ATLANTIS FILMS LTD.
(416) 960-1503

CHAMBERS, TRACKS & GESTURES (1931-1978)

One hour TV special about the life of Canadian artist Jack Chambers. Principal photography in Spain and Ontario. Wrapped Dec. 28, 1981. **p.** Michael Mac Millan, Seaton McLean, Janice Platt **co-d.** John Walker, Christopher Lowry **sc.** Lowry.

CANADA IN TODAY'S WORLD

1/2 hour documentary on Canada for the NFB. **p.** Michael Mac Millan, Seaton McLean, Janice Platt **d.** Seaton McLean.

VINCENT PRICE'S DRACULA

Independent co-production between Atlantis Films Ltd. and M & M Film Production. One hour T.V. special about the true story of Dracula starring Vincent Price. Wrapped Dec. 4, 1981. **exec. p.** John Muller, Michael MacMillan **assoc. p.** Henia Muller, Janice Pratt, Seaton McLean **d.** John Muller **script** Kate & Ted Lonsdale **ed.** Seaton McLean **lp.** Vincent Price.

CINEQUITY FOUNDING CORP.
(416) 863-6878

JULIE DARLING

A Canadian-West Germany co-production. Shot between November 16 to December 11 in Berlin. Following with one week in Toronto. **p.** John Pozhke, Maurice Smith **co-p.** (Germany) Ernst Von Theumer **d.** Lutz Schaawaechter **p. man.** (Canada) Jason Paikowsky **lab.** Medalion (Toronto) Contrast Films (Germany) **lp.** Sybil Dannynt, Tony Franciosa, Isabelle Mejias.

EXTRA MODERN PRODUCTIONS
(416) 967-6551

RUMOURS OF GLORY - BRUCE COCKBURN LIVE

Shooting began Nov. 19/81 in Denver, Colorado and wrapped Dec. 1st. Budget \$350,000. A rock music documentary and concert film. **p.** Bill House and Peter Walsh **assoc. p.** Bernie Finkelstein **d.** Martin Lavut **ed.** Les Brown **lab.** Film House (Toronto).

FILMPLAN INTERNATIONAL
(514) 849-6051
(416) 469-5106
(416) 469-4195

VIDEODROME

Shooting began in Toronto on October 27 and ended on December 23, 1981. Budget: \$6M. **exec. p.** Pierre David, Victor Solnicki **p.** Claude Héroux **asst. p.** Larry Nesis **sc./d.** David Cronenberg **ed.** Ron Sanders **asst. ed.** Elaine Foreman, Michael Rea **unit pub.** Jill Spitz (416) 485-5717 Suzanne Daningburg (514) 849-6051 **lp.** James Woods, Sonja Smits, Deborah Harry, Peter Dvorsky, Lynne Gorman, Les Carlson, Julie Khaner, Reiner Schwarz, David Bolt, Jack Creley, Lally Cadeau.

DREAMLAND (FORMERLY TITLED MODELS)

Start shooting August 31 in Montreal and ended November 13, 1981, with a budget of \$5M. **exec. p.** Victor Solnicki, Pierre David **p.** Claude Héroux **p. man.**

Roger Héroux **d.** Jean-Claude Lord **ed.** Jean-Claude Lord **asst. ed.** Jean-Pol Passet **unit pub.** Pierre Brousseau (514) 849-6051 **press agent** Suzanne Daningburg (514) 849-6051 **Ass't press agent** Oksana Dykyj (514) 849-6051.

FREELOADING PRODUCTION
(416) 977-5311

FREELOADING

Shooting began Nov. 6 for 3 weeks in Toronto. Budget: combination of deferred salary and good faith. **assoc. p.** Fraser McAninch & Joe Sutherland **d.** Chris Terry & Sutherland **lp.** Richard Comar, Shelby Gregory, Peter Kaye, Tom McDonald.

MANO FILMS LTD.
(416) 869-1718

COMMUNITY STANDARDS

Shot in Toronto in December 81. **exec p.** Paul Lynch, Tony Kramreither **p.** Ray Sager **p. man.** Bob Wertheimer **asst p. man.** Fran Solomon **d.** Don McBrearty **a d.** David Pamplin, Lindsay Paterson, Derrett Lee **dop.** Dan Hainy **cont.** Tannis Baker **art d.** Andy Deskin **asst art d.** Ken Clark **asst cam.** Scott Barrie **ward.** Ariadna Ochrymovych, Martha Snetsinger **hair/make-up.** Miriam Freifeld **grip.** Bill Heintz **2nd grip.** Craig Heintz **gaffer.** John Herzog **mixer.** Dan Latour **boom.** Reynald Trudel **labour.** Ian Bresolin **driver/p.** a Richard Quinlan, John Gill, Robin Rosenberg **ed.** Ian McBride **asst ed.** Karen Hall **p. asst.** Paul Fox **sc.** John Sheppard **lp.** Lawrence S. Day, Lora Staley, Lenore Zann, Claudia Udy, Page Fletcher, Mike Ironside, Larry Aubrey, Neil Daynard, Tom Harvey.

MOTHER LODE FILMS LTD.
(604) 984-4121

MOTHER LODE

Shooting began September 28 for 7 weeks in Vancouver with a \$6M budget. **exec. p.** Peter Snell **p.** Fraser Heston **p. man.** Les Kimber **p. co-ord.** Cathy Howard **sc.** Fraser Heston **d.** Charlton Heston **film ed.** Eric Boyd-Perkins **prod. controller.** Jim Westwell **unit pub.** Marilyn Heston **pub. rel.** Bozell Jacobs & Partners/Holly Levine Toronto (416) 962-8330.

NATIONAL FILM BOARD OF CANADA
(514) 333-3298

LA QUARANTAINE

Shooting began September and ended November 12, 1981. In St-Hyacinthe (Quebec). **p.** Jacques Vallée **p. man.** Laurence Paré **sc.** Marthe Blackburn, Anne Claire Poirier **d.** A. C. Poirier **unit pub.** Mireille Kermoyan/NFB (514) 333-3298.

LES PRODUCTIONS LE LOUP BLANC INC.
(418) 692-1910

LES YEUX ROUGES

Shooting began October 28 in Quebec to November 23, 1981 with a budget of \$353,000. **p.c.** Les Productions Le Loup Blanc with money from the CFDC, Institut québécois du cinéma and Radio-Canada. **p.** Doris Girard **p. asst.** Monique Nadeau **p. man.** Michel Pêrusse **p. sec.** Lucie Paquette **prod. probations.** Michel Viau, Martin Fournier **sc.** Yves Simoneau **d.** Simoneau **ed.** Simoneau **asst. ed.** Guy Picard **music comp.** Le groupe Maneige and Bob Walsh **lab.** Bellevue Pathé **unit pub.** CineForum/Christiane Gagnon (418) 692-4188.

SALTER PRODUCTIONS LTD.
(902) 423-5081

SIEGE

Shooting began November 25/81 and

wrapped Dec. 18/81. Budget: \$750,000. **exec p.** Michael Donovan **p.** John Walsch **p. man.** W. James Bruce **p. asst.** Douglas Meggison **d.** Paul Donovan, Maura O'Connell **dop.** Les Drizsan **1st a d.** Cordell Wynn **asst cam.** Roberto Elizabetsky **unit man.** Cordell Wynn **scr.** Paul Donovan **sd.** Pierre Dostie **boom.** Alan Scarf **elec.** Ian Henderson **gaffer.** Michael Ruggles **clapper.** N.O. Goose **chef.** Jim Sharpe **sp. efx.** make-up Carolyn van Gorp **sp. efx.** J. William Walsh, T.J. Cove **ed.** Keith Brewer **sd.** ed. Mariella Tower **cast.** Iris Essex **lp.** Doug Lennox, Keith Knight, Jack Bloom, Jeff Pustil, Branda Bazinet, Daryl Haeny, Tom Nardini, Dug Rotstein, Alan MacGillivray, Barbara Jones, Gary Dempster, Dennis O'Connor, Fred Wadden, Rick Collins, Terry-David Despres **lab.** Quinn Sound (Toronto) 869-1781.

SPHINX PRODUCTIONS
(416) 445-7492

POETRY IN MOTION

Shooting from Oct. 24/81 to Dec. 25, 1981 in Toronto, San Francisco and New York. Feature length documentary on contemporary North American poetry. **p.** Ron Mann **d.** Mann **ed.** Peter Wintonick **poets:** John Cage, William Burroughs, Allan Ginsberg, Irving Layton, John Giorno, Michael McClure, Phillip Walen, Ann Waldman, John Cooper Clarke, Bob Woodward, Diane Prima.

TAURUS 7 INC.
(514) 288-1888

DEAD RINGER (formerly titled Bloodroot)

Feature shot in Montreal during December 1981 with a \$1.2M budget. **exec. p.** Earl A. Agulnick **p./d.** Claude Castravelli **p. man./1st a.d.** Michel Wachniuc **unit man./2nd a.d.** François Leclerc **cont.** Brigitte Germain **sd.** Normand Mercier **boom.** Jim Thompson **d.o.p.** Mario Romanini **asst. cam.** Vincent di Clemente **2nd unit d.o.p.** Allen Smith **gaffer.** Aurèle Dion **grip.** Marcel Durand **make-up.** Camille Bélanger **ward.** Karen Langshaw **p. asst.** Michel Veillette **p. sec.** Francine Langlois **cast.** Arden Ryspahn **lp.** Nanette Workman, Walter Massey, Pamela Collyer, Jack Langedik, Roland Nicheri.

LES TRANSISTORS

Shooting began July 6 and end on November 15, 1981. Shot in Montreal with a budget of \$880,000. A six hour TV drama for teenagers. **p.c.** Les Films Transistors Inc., with the participation of la Société Radio-Canada and TF-1 (France) **p.** Claude Castravelli, Yves Hébert **exec. p.** Earl A. Agulnick **p. man.** Mario Nadeau **sc.** Michel Collet **d.** Yves Hébert **film ed.** Claude Jobin **asst. ed.** Jean-Marc Magnan **lab.** Bellevue Pathé **sd. studio.** Cinélupe **date of release:** First episode on TV in January 1982.

TIDAL WAVE PROD. INC.
(416) 365-1103

RECORDED LIVE

p/d/scr. Michael Korican, Andrew C. Rowsene, Almerinda Travassos **p. man.** Nidi Onodera, Kathy Pahl **art d.** Margaret Moores, Laura Divilio **ed.** Sebastian Salm **dop.** Almerinda Travassos, Michael Korican **p. asst.** Kathy Anderson **lp.** Matalla Kuzmyn. Feature shot in Toronto Nov. 28/81 to Dec. 81. A musical adventure.

WARNER HOLDING LTD.

DANTE'S INFERNO

exec p. Hymie Singer **p.** Singer **d.** Phillip Marshak **sc.** Michelle Stirling **ed.** Richard Schreiner **dop.** Lennie Bauman **lp.** John Ireland, Billy Royle, Patricia Clare. Shooting began April 3/81 and wrapped May 1st/81 in Calgary. Budget: \$1 M. Post-production at CineTele in Vancouver (604) 687-7749 (sound cutting at present).

ATLANTIC ECHOES

by Mike Riggio

"In Atlantic Canada there are no independent filmmakers; all filmmakers are dependent. And one's measure of independence is measured by one's ability/success at becoming dependent on the various Government funding agencies - primarily the Canada Council and the National Film Board." - Neil Livingston.

In Nova Scotia, for example, outside of Surfacing Productions (Paul and Michael Donovan) and Doomsday Studios (Ramuna Macdonald) everybody's success as an independent is due largely to his ability at being in favour with the funding agencies.

From January 1 to July 31 of this year, Doomsday Studios has grossed over \$8,000 from distributing six films. The money has come in primarily from rentals and print sales. "Six measly shorts. I'd like to see anybody else pull it off. I suspect I have the record," says Ramuna Macdonald, owner and head of Doomsday.

For two of the films Doomsday distributes (*God's Island* and *The Chicken that Time Forgot*) Macdonald is in the process of negotiating 35mm distribution; both films were originally shot in 16mm.

God's Island is a simple enough made film: Al Morrison's paintings photographed on the animation stand and his voice narrating the story of Prince Edward Island. That film arose out of a book *My Island Pictures* by Morrison.

Le Poulailler du temps perdu is a student film out of Concordia University. Macdonald picked up the film after it had had its normal success in independent distribution, and within a short span of time she negotiated 35mm distribution in both the US markets and in England.

Curiously enough, all of Doomsday's distribution success has come out of the United States and Europe. It has had very little success in Central and Western Canada. "Montreal and Toronto haven't heard of us. Ontario Education Television came to look at our films because they had heard of us through New York."

During the same time that Doomsday grossed over \$8000 from film sales and rentals, the same six films brought in a total of \$34 through a Toronto distributor. This and other things has made Doomsday seriously question the effectiveness of a centrally located distribution outlet.

"The truth of the matter is that we were only able to stay afloat because of the sale of our no budget films which were not commercial films to start with."

Doomsday operates the only

commercial animation stand, a 16mm Oxberry, in Atlantic Canada. Memorial University operates a 16-35mm Oxberry in St. John's, Newfoundland.

Neil Livingston, a native of Ontario, has been living and making films in Nova Scotia since 1974. His film work is principally social documentaries and experimental films.

He has had showings of his experimental films in various Art Galleries across Canada.

Social documentaries? "I make them about things people need to know about. *Budworks* is about aerial spraying, and water power was something people were simply ignoring - it seemed practical to make a film about it. *Water Power* is about the history of water power, its resurgence, examples of it now in Canada, and how to..."

Both *Budworks* and *Water Power* have been purchased by the National Film Board for distribution. As a result, Livingston feels strongly that both films are going to be the most widely seen private sector films in the region.

But success at distribution and sales does not necessarily translate into funding for future projects. His success with *Budworks* did not, for example, yield equivalent funding for *Water Power*. In fact, he feels strongly that success within the private sector translates into lack of funding from the government agencies.

John Brett attended Acadia University in Nova Scotia and spent two years studying film at Sheridan College. He left Sheridan and moved to Halifax where it seemed he could make films.

"It didn't seem that there was much purpose to it," he says of Sheridan and film school. "The tools (of filmmaking) aren't that complicated and as an intellectual place (Sheridan) did not seem that stimulating. I wanted to make films and set out to find a place where that could be done."

In Halifax, Brett worked with the National Film Board as a production trainee, did some radio work for the CBC, and some editing for NFB.

Meanwhile with some financial assistance from the then newly established Atlantic Filmmakers Cooperative (and some of his own personal money), Brett produced two films - *Voices From the Landscape* and *Two Brothers*.

With a Canada Council grant

(cont. on p. 37)

CLASSIFIED

Quebec perspective to L.A.

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TORONTO - Québécois directors Francis Mankiewicz, Denys Arcand, Louise Carré, and Mireille Dansereau will participate in *Quebec Cinema: A Perspective*, the first major festival of Quebec films to take place in California, during February and March in Los Angeles and Berkeley.

Mankiewicz will launch the Quebec film series at the University of Southern California February 4, as a guest of American film critic Arthur Knight, with a screening of his 1981 Genie Award winning film, *Les Bons Débarras*. The series, which includes *The Handyman*, *Les Ordres*, J.A. Martin *photographe*, *Cordelia*, *L'arrache coeur*, *L'ange et la femme*, and the 1981 documentary, *Plusieurs tombent en amour*, plus shorts from both the National Film Board and independent filmmakers, will continue throughout February in four Los Angeles locations.

The Directors Guild of America will introduce Mireille Dansereau to its members and screen her film *L'arrache coeur* on February 20. Dansereau will also lead a discussion on Quebec filmmaking, with a special emphasis on the role of the woman director in the Quebec film industry. The series will move to the Pacific Film Archives in Berkeley on March 11, to be opened with a screening of *It Can't Be Winter, We Haven't Had Summer Yet*, with director Louise Carré in attendance. The Pacific Film Archives will also host Denys Arcand and his 1973 film, *Réjeanne Padovanni*, as the series continues to March 20.

Organised by Hannah Fisher Enterprises Inc. of Toronto, *Quebec Cinema: A Perspective* is sponsored by Quebec Ministries of Intergovernmental Affairs and Cultural Affairs and by the Institut Québécois du Cinéma.

CFMDC plans Heatherington benefit

TORONTO - Singer Dianne Heatherington, both on film and live in concert, will highlight a benefit for the Canadian Filmmakers' Distribution Centre (CFMDC) Wednesday, March 17, at the Ontario Film Theatre in the Ontario Science Centre.

Heatherington, accompanied by pianist Mark Rutherford, will perform material from her most recent project, *Primarily Blue*. Preceding her live perfor-

mance will be a screening of *Soul Survivor*, a 52-minute documentary on Miss Heatherington's career by Toronto filmmakers Diane Corbin and Janis Lundman.

Created in 1967 as a non-profit organization, the Canadian Filmmakers' Distribution Centre, headed by Natalie Edwards, currently represents over 400 filmmakers in Canada.

Atlantic Echoes (cont. from p. 36)

and some assistance (stock and processing of 18,000 feet) from the National Film Board, Brett produced *Island Memories*.

Brett adheres to the philosophy that you learn to make films by making films. "I wouldn't have done well in school. I don't think it would have benefitted me personally. I may see the world in a very peculiar way but that is the way I am going to see it, and that's that. The advantage of school is that it offers the basic liberal arts background. And that, unlike physics or math, I could pick up by reading in any library."

What the film co-op offered Brett was an atmosphere and a community for making films. "And it cost less money. The cost of tuition, I could put into the making of a film. And that's what I did."

Brett's most recent film *Diary for a Place in Time* about the extinct Indians on the Queen Charlotte Island of Canada's West Coast, started with \$3,000 of personal savings and a \$3,000 bank loan.

After the film was shot, Brett worked for a time as a furniture

mover in Vancouver. The National Film Board expressed some interest in the project and eventually bought the rights to the film with Brett contracted as editor.

Presently Brett is editing a film on *Schannandittith*, the last of the extinct Beothucks of Newfoundland.

Schannandittith is directed by Ken Pitman.

Atlantic City

(cont. from p. 5)

picture, Malle best director, and Lancaster best actor, and the New York Film Critics best of the year honours to both Malle and Lancaster. Recently, Malle, Lancaster, and the film all received Golden Globe nominations, given by the Hollywood Foreign Press Association. In Canada, the film won three craft awards at the 1981 Genie Awards.

The film was shot in Atlantic City and Montreal in 1980, produced by International Cinema Corp. principals Denis Héroux, John Kemeny.

BOX OFFICE

G R O S S E S

TITLE origin - language - distributor	Date of release	Number of weeks	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	
NATIONAL OVERVIEW			November 14		November 21		November 28		December 5		
ARTHUR usa - english - warner brothers	7/17	20	6/17	120,898	6/17	113,495	6/16	93,637	6/15	89,177	3,219,579
BEAU PERE france - french - paramount	10/9	8	1/1	6,286	1/1	7,384	1/1	6,169	1/1	6,001	67,089
LES BEAUX SOUVENIRS canada - french - les films mutuels	10/9	7	1/1	3,207	1/1	2,542	1/1	1,707	-/-	-	29,460
BODY HEAT usa - english - warner brothers	8/28	14	6/14	88,313	6/11	60,575	6/13	63,366	6/13	60,425	1,521,241
CALIGULA usa - english - roke/citadel/les films mutuels	2/20	41	3/3	42,209	3/3	36,888	2/2	22,286	2/2	17,980	1,890,687
CHARIOTS OF FIRE united kingdom - english - warner brothers	9/25	10	2/2	41,965	2/2	32,000	2/2	30,709	2/2	28,995	311,115
LA DAME AUX CAMELIAS france/italy/germany - english - ambassador	11/20	2	-/-	-	-/-	-	1/1	5,229	1/1	3,530	8,759
DON GIOVANNI france/italy - english - ambassador	11/20	2	-/-	-	-/-	-	1/1	7,334	1/1	6,583	13,917
ENTER THE NINJA usa - english - citadel	11/20	2	-/-	-	-/-	-	1/7	33,811	2/8	27,781	61,592
FRENCH LIEUTENANT'S WOMAN usa - english - united artists	9/18	11	6/7	123,312	6/7	93,912	6/7	81,134	6/7	72,124	876,099
GALLIPOLI usa - english - paramount	9/4	13	6/7	52,962	6/7	39,276	6/9	39,925	6/8	35,969	453,626
HALLOWEEN II usa - english - universal	10/30	5	6/26	177,199	6/15	61,889	6/6	20,807	2/3	9,287	523,877
HEAVY METAL canada - english - columbia	8/7	17	3/3	13,311	2/3	9,565	1/1	7,100	2/2	7,200	1,081,244
LOOKER usa - english - warner brothers	10/30	5	6/18	106,210	6/16	58,715	6/7	26,444	4/7	19,278	316,163
ONLY WHEN I LAUGH usa - english - columbia	9/25	10	5/7	34,644	4/5	19,036	5/7	19,798	3/4	11,566	942,051
PATERNITY usa - english - paramount	10/2	9	5/15	85,179	6/14	62,718	5/11	45,651	5/9	35,505	947,905
PRINCE OF THE CITY usa - english - warner brothers	8/28	14	6/10	56,685	5/8	48,260	5/9	32,522	4/5	24,491	670,860
PURSUIT OF D.B. COOPER usa - english - universal	11/13	3	-/-	-	5/17	62,716	5/10	28,304	4/6	14,785	105,805
RAGTIME usa - english - paramount	11/20	2	-/-	-	-/-	-	1/1	29,044	1/1	29,499	58,543
RAIDERS OF THE LOST ARK usa - english - paramount	6/12	25	6/9	147,530	6/10	131,350	6/10	124,147	6/9	123,687	6,820,998
RICH AND FAMOUS usa - english - united artists	10/9	8	6/18	116,647	6/17	80,920	6/17	66,477	5/13	51,587	907,883
SILENCE OF THE NORTH canada - english - universal	10/23	6	4/5	31,259	4/5	17,550	4/8	24,955	2/4	11,211	147,496
SOUTHERN COMFORT usa - english - 20th century fox	10/23	6	5/12	85,725	6/14	69,471	5/10	43,203	5/7	27,574	298,283
STRIPES usa - english - columbia	6/26	23	4/4	24,586	2/2	10,166	3/3	11,573	3/3	14,849	2,997,745
TICKET TO HEAVEN canada - english - films mutuels/new world mutual	10/23	6	3/4	27,881	6/8	43,918	5/6	35,247	6/7	37,989	197,880
TIME BANDITS usa - english - les films mutuels/new world mutual	11/6	4	4/13	246,611	5/17	207,582	5/18	180,205	6/21	183,816	818,214
TRUE CONFESSIONS usa - english - united artists	9/25	10	6/11	65,105	6/12	55,283	5/9	36,117	5/11	32,764	615,120
LES UNS ET LES AUTRES france - french - l.n. films	9/1	13	PQ/4	59,065	PQ/4	58,084	PQ/4	58,209	PQ/4	51,759	684,413
WATCHER IN THE WOODS usa - english - paramount	10/9	8	4/4	24,364	4/4	12,773	4/4	10,726	2/2	5,800	303,143

The figures in the NATIONAL OVERVIEW are the box-office grosses, compiled from individual theatres of the four major chains in Canada (Famous Players, Odeon Theatres, Landmark and Cineplex) in the six major Canadian cities: Montreal, Toronto, Winnipeg, Edmon-

ton, Calgary and Vancouver. Figures are given separately for each week in the time-framed covered, and the accumulated gross is given from the date of release to the last week in the current chart. CURRENT GROSSES are given, when available, on Canadian films (or others

if not presented in one of the four major chains. Slots marked - indicate the film did not play during that week.

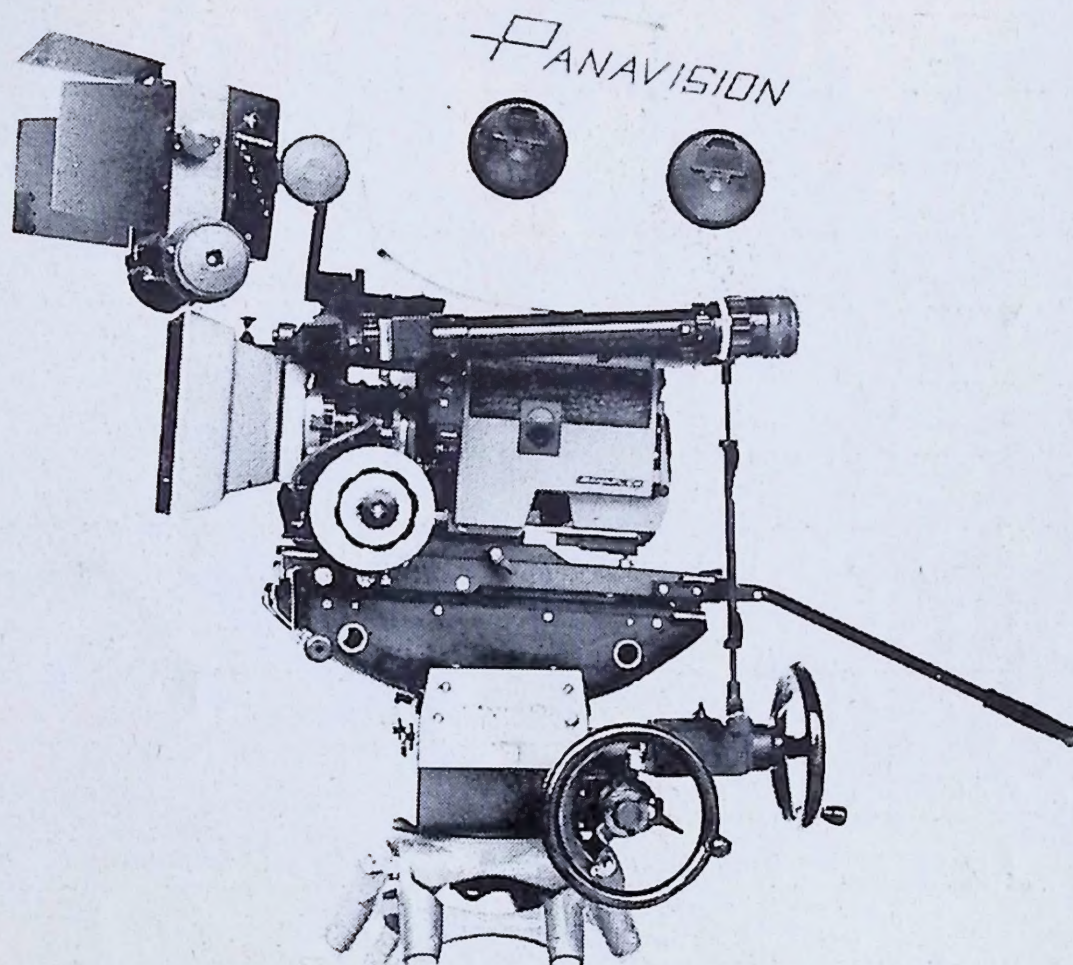
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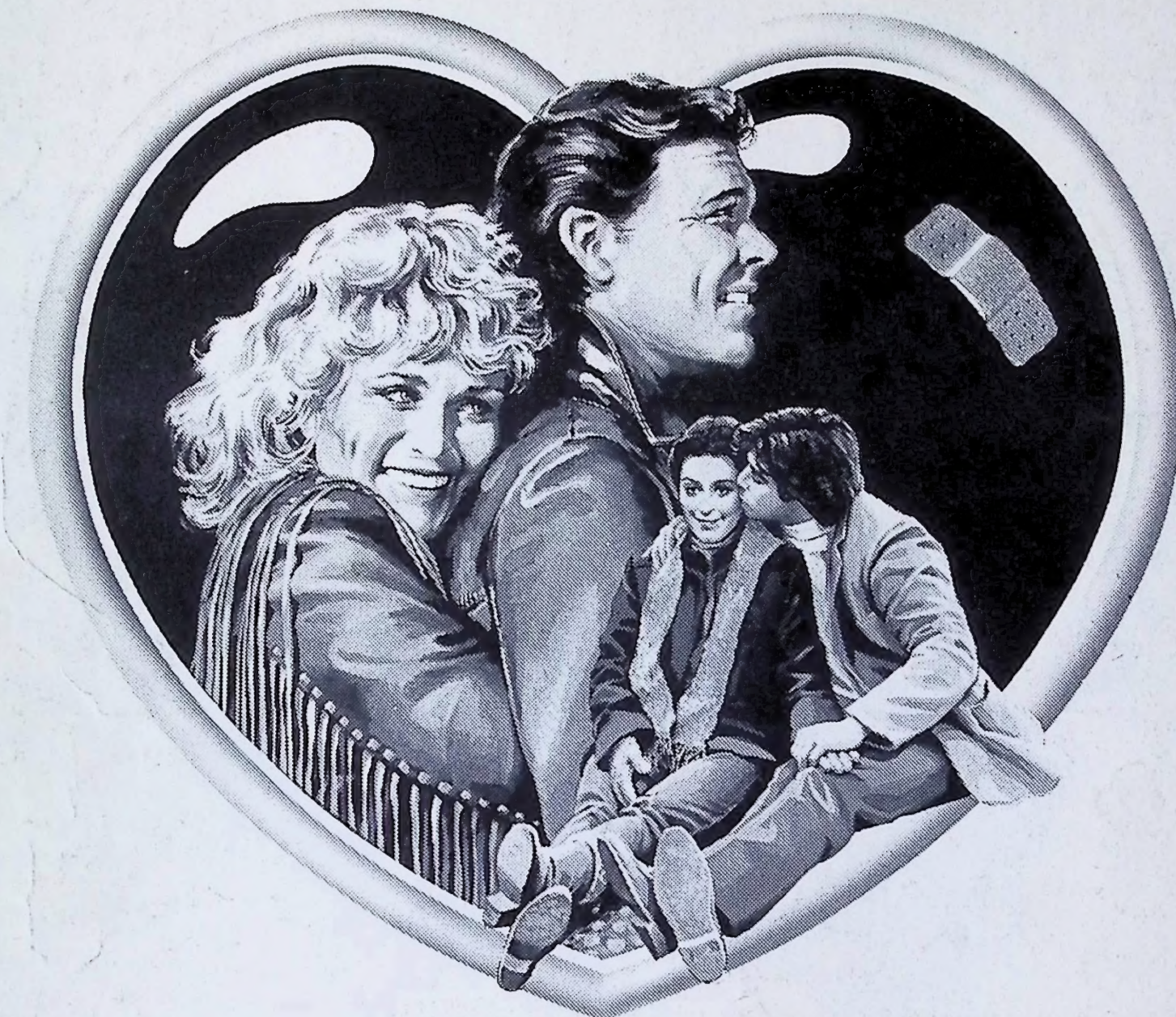
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